

THE
EUMORFOPOULOS
COLLECTION

R. L. HOBSON





THE GEORGE EUMORFOPOULOS COLLECTION



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CATALOGUE

OF THE CHINESE, COREAN
AND PERSIAN POTTERY
AND PORCELAIN

By R. L. HOBSON

KEEPER OF THE DEPARTMENT OF CERAMICS
AND ETHNOGRAPHY, BRITISH MUSEUM



Volume Three

FROM T'ANG TO MING
CHÜN, TING AND TZŮ CHOU WARES

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CHINESE DYNASTIC PERIODS

Five Dynasties	A.D.	907-960
Later Liang		907-923
Later T'ang		923-936
Later Chin		936-947
Later Han		947-951
Later Chou		951-960
Sung		960-1279
Northern Sung		960-1127
Southern Sung		1127-1279
Tartar Dynasties		
Liao		907-1115
Chin		1115-1260
Hsi Hsia		1032-1227
Yüan		1280-1368
Ming		1368-1644
Ch'ing		1644-1912

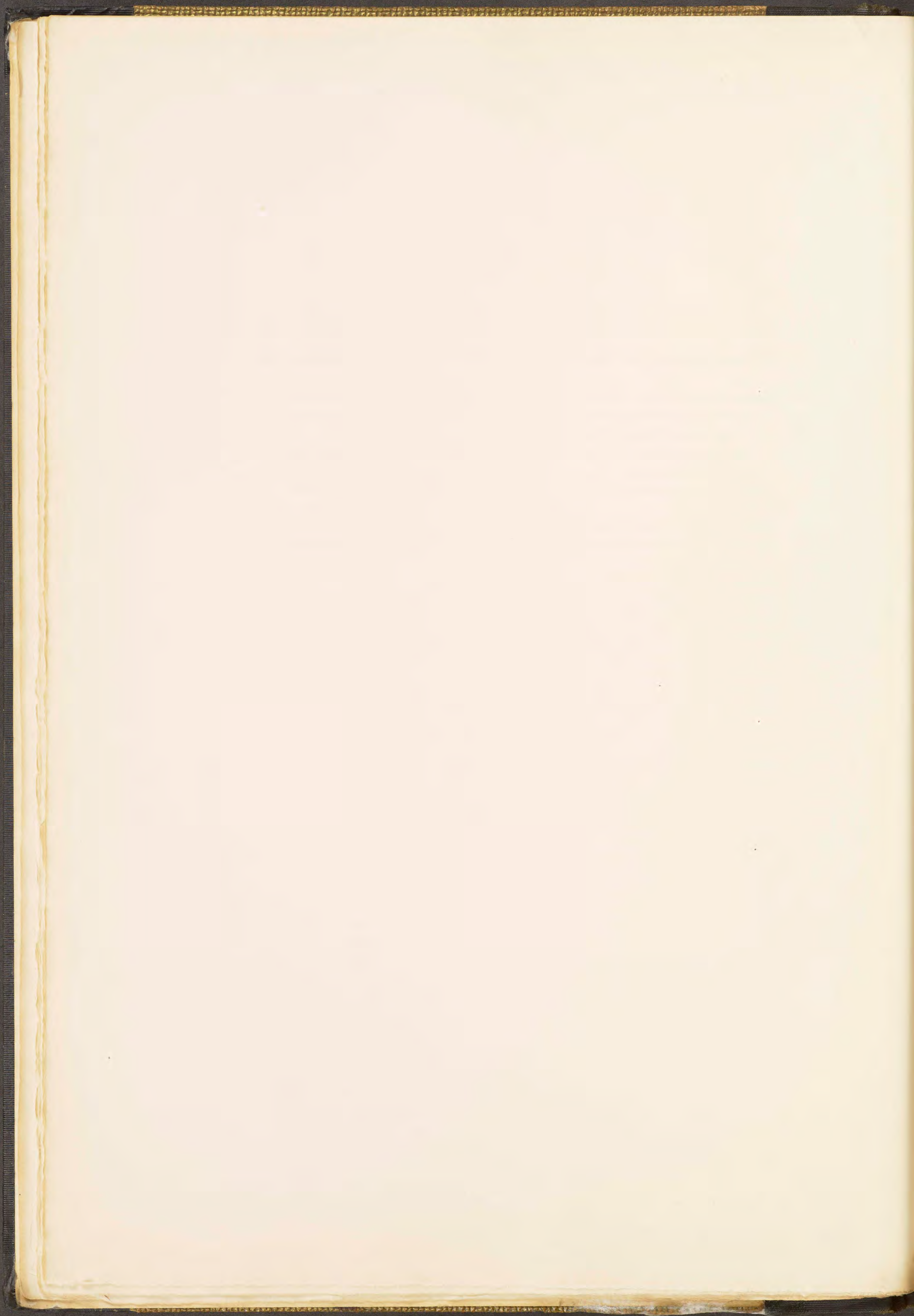


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¹ Referred to in the text as Hsiang's Album.

² Referred to in the text as *Chinese Pottery and Porcelain*.



CATALOGUE

OF THE CHINESE POTTERY & PORCELAIN

FROM THE T'ANG TO THE MING DYNASTY

(CHÜN, TING AND TZ'Ū CHOU WARES)

THE CHÜN WARES

WE have already had occasion to mention the Chün wares in connection with the Kuan Chün types in the preceding volume. It remains to describe the Chün ware proper, a large and distinctive group which, though varying widely in the nature of the body, is united by a characteristic species of glaze. It is a hard felspathic glaze but thick and viscous, often flowing sluggishly and ending in a thick welt or an irregular line of drops above the base of the vessel: it is full of bubbles which, by bursting, sometimes give the surface a pitted appearance, and which are the cause of its highly opalescent character.

Indeed, it is to this opalescence that it owes some of its variegated tints, though it is equally certain that mineral oxides, *i.e.*, of iron and copper, are chiefly responsible for the Chün colours.

The home of the Chün ware is Chün Chou (or Chün-t'ai), the modern Yüchow, in the Kaifêng prefecture of Honan. The potteries here first came into prominence in the Sung dynasty; and if their reputation declined after that period, they did not at any rate cease to exist, for we learn¹ that in the Hsüan Tê and again in the Chia Ching period of the Ming dynasty they supplied the Court with vases and wine-jars, and that in 1563 they were relieved of a tax by imperial edict and at the same time lost a subsidy which apparently they had enjoyed before. Beyond this we know nothing of the fate of the old Chün factories, and we cannot say whether the modern Yüchow ware is a survival of the old industry or not. We suspect it is merely a recent revival.

The Chün wares are stoutly, often coarsely, made and mostly of a useful kind such as flower-pots, bulb-bowls, etc. The first of these qualities has enabled them to survive in considerable numbers and to both is doubtless due the want of respect with which they were treated by the early Chinese virtuoso. The authors of the *Cho kêng lu* and the *Ko ku yao lun* do not condescend to notice them, and the first mention of them by the late Ming writers² makes it clear that certain varieties only of the Chün glazes were appreciated—namely, cinnabar red, parrot green, and dark aubergine purple—and that even these must be of uniform colours. As to the mixed colours they were not worth collecting.

In the famous Album of Hsiang Yüan-p'ien, which was compiled late in the sixteenth century, only four Chün specimens are included. Three of these are aubergine purple; but the fourth is a mixed colour—red and bluish purple—vulgarly called “donkey's liver and horse's lung,” from which we may infer that even at this date collectors, in spite of their contemptuous descriptions of them, were getting over their dislike for the mixed colours. Any remaining vestige of this affectation must have disappeared by the eighteenth century; for Hsieh Min's list of porcelains, imitated at the

¹ From the K'ang Hsi Encyclopaedia, pottery section (*T'ao kung pu hui k'ao*), which quotes from the administrative records of the Ming dynasty.

² *E.g.* author of the *Ch'ing pi ts'ang*—“The best is of uniform colour and has underneath the numerals 1, 2, etc. The mixed colours are not worth collecting.”

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Imperial factory in the Yung Chêng period, included among the Chün glazes "donkey's liver and horse's lung, with the addition of four kinds obtained (from collections) outside (the palace)," and also "furnace transmutations (*yao pien*)." Needless to add the modern collector, whether in China or elsewhere, is eager enough to secure specimens of the variegated Chün ware, in which he sees a singularly beautiful display of colour.

The purple Chüns in Hsiang's Album are depicted with a dead uniformity of colour, which is almost impossible to imagine in a real Chün glaze. Like so many of the illustrations in this otherwise valuable work, these have helped to mislead us. The evenness of the colour must in all cases have been relative in a glaze which is so bubbly and opalescent, and the richer the tones of red and purple the more certain it is that the glazes would be in some degree streaked and dappled.¹ Indeed, the nearest approach to dead uniformity of tone on known examples is seen in the pale greys and greens in which the colour is comparatively tame.

With regard to the body of the Chün ware the *Po wu yao lan* tells us that "the only kind which has a very beautiful (material under the) base is the sweet-flag bowls. The remainder, like the garden seats, boxes, flower vases, and jars, are all of yellow sandy ware. The material of these vessels is coarse and thick and not beautiful." The same authority speaks of the better class Chün wares having numerals inscribed on the base as distinguishing marks.

The application of these statements is readily seen in our collections to-day. We have two kinds of Chün body,² one a fine-grained porcellanous ware which is greyish white in its interior although the surface is generally browned in the kiln fire in the exposed parts. This is the characteristic material of the bulb-bowls³ (sword grass bowls) and flower-pots and occasionally vases, which are distinguished by a numeral⁴ incised on the base. On this fine body the Chün glaze flows comparatively smoothly and appears to be well controlled at the edges; and the base and feet are usually covered with a thin olive-brown glaze in which the Chün colours rarely appear.

The other body, that of the coarser bowls, jars, etc., which are not distinguished by an incised numeral, varies from a buff-grey porcellanous ware, through dark iron-coloured stoneware, to a buff or brick-red pottery. Probably the differences are mainly due to the varying amount of heat which the vessel received in the kiln. On this coarser-grained body the glaze is thick and of uneven flow, being thin at the lip and forming in pools on the bottom of bowls and ending in undulating folds or drops before reaching the base. The bases of such pieces are unglazed. It has been a common practice to label all this coarser Chün ware indiscriminately Yüan, and unquestionably the Yüan Chün ware partook of this character; but it is highly improbable that the Chün ware of the Sung period was limited to the numbered Chün class, and many of the coarser Chün types have Sung forms. There must have been lower as well as higher grades of ware in the Sung as in any other period.

It has already been noticed⁵ that there is an intermediate type of ware in what we classed, for reasons given, as Kuan Chün in the preceding volume; and it may be that we should see in this the unnumbered Chün wares of the Sung period.

The traditional colours of the finer Chün glazes are enumerated in Hsieh Min's list as (1) rose-purple (*mei kuei tzu*); (2) cherry-apple red (*hai tang hung*); (3) aubergine purple (*chieh hua tzu*); (4) plum-bloom green? (*mei tzu ching*); (5) donkey's liver and horse's lung (*lü kan ma fei*); (6) deep purple (*shên tzu*); (7) "millet colour" (*mi sé*); (8) sky blue (*tien lan*); (9) furnace transmutation (*yao pien*). There will be no difficulty in visualizing most of them with the Eumorfopoulos Collection before us. Here we see that the typical Chün glaze has a foundation of blue-grey or lavender-grey. Occasionally it preserves these tints throughout, though even so a faint flush of red can generally

¹ "Hare's fur markings and bluish flames of fire" (*tu ssü wen* and *huo yen ching*) are expressions used in the *Liu ching jih cha* to describe the broken texture of the Chün glazes.

² The Chinese call them *tsü tai* (porcelain body) and *sha tai* (sandy body).

³ These bulb-bowls are obviously the stands for flower-pots, though doubtless also used separately for growing bulbs.

⁴ The numerals range from 1 to 10, and Mr. Eumorfopoulos, by tabulating a large number of the numbered Chüns with their respective measurements, has proved beyond any reasonable doubt that the numbers indicate sizes, the largest size being 1 and the smallest 10. An extra or out-size in C 5 is indicated by the addition of the character *ta* (great). It has been suggested that the numbered Chüns were made for Imperial use, but no proof has been found of any such limitations.

⁵ Vol. ii, p. 18.

THE CHÜN WARES

be detected somewhere. As a rule the red which seems to be always lurking in the glaze bursts out in wide suffusions of lilac-purple passing into crimson. Thus we have a mixed glaze of grey and purple and sometimes crimson, one or the other giving the dominating note. At times the red or crimson almost completely masters the grey on the outside of a bowl, while the inside is a more or less even lavender grey. The grey again may take a greenish tint or form an opaque greenish-grey layer over the lavender. This layer, which forms chiefly on the inside of the vessel, is often broken by Y-shaped or irregular lines, like partings in the glaze, in which the underlying colour is revealed. These lines are known by the Chinese as "earth-worm" marks, and, like the "tear-stains" on Ting porcelain, they are hailed as signs of genuineness. On the sides of the vessels the red and purple glazes are generally full of bubbles which in bursting leave pin-holes (the Chinese call them "ant tracks") on the surface and to a great extent account for the characteristic streaking and dappling. It is noticeable, too, that the glaze runs thin and colourless on projecting parts, such as bosses, rims, etc., often leaving them brownish and so adding another tint to the blend of colours. The crackle which occasionally appears seems to be of the accidental kind.

The glazes on the coarser Chün wares are essentially the same. They are opalescent and bubbled, but the colour does not emerge in widely suffused areas so much as in abrupt splashes of purple which in turn breaks into rusty brown and green. The dappled crimson ("crushed strawberry" effect) of the numbered Chüns is rarely, if ever, seen, though a more or less even purple appears on the exterior of C 43. This ware is usually found in the form of wide-mouthed bowls with slightly rounded sides contracting a little at the lip and with a small base which often has a conical finish beneath. The glaze, as already noted, ends in an irregular line short of the base which is rough and unglazed. Such are the typical *Yüan ts'ü* bowls of the Chinese collector; but the same ware and similar glazes also appear in other objects, incense vases, flower-pots, flower vases, jars, cups, dishes, etc., and even pillows.

The shapes of all these pieces will be found to carry on the Sung traditions, making it difficult for us to say which of our specimens is Sung and which is Yüan, and indeed which, if any, is Ming. We have ample evidence that the Chün Chou factories continued their activity in the Ming dynasty. Where then are the Ming Chüns? It is hardly likely that they have been lost while their predecessors survived. Are they to be looked for among the pieces which we label Sung or Yüan? Among the "Soft Chün" which we shall describe later? Or did the Chün Chou potters fall under the influence of the fashionable Ching-tê Chên porcelain and adopt the decoration in "three colour" glazes?

The *T'ung ya* (written at the end of the Ming dynasty) describes the celebrated Kuan Yin of the Pao-kuo-ssü at Peking as a specimen of Chün Chou ware with many colours which it ascribed to "furnace transmutation." Bushell,¹ who saw this image, speaks of it in terms which leave no doubt that it was coloured with glazes of the Ming "three colour" type. Again there is a bulb-bowl² in the British Museum of rather debased Chün form with a typical Ming turquoise glaze. This has the grey porcellaneous Chün body and is stated to have been found on the site of the Chün Chou factories. We are tempted to speculate further and suggest that the wine-jars supplied to the courts of Hsüan Tê and Chia Ching may also have been of this type, and that some of the typical Ming *san ts'ai* wine-jars, vases, barrel seats, etc., of which the origin is so difficult to determine, may come from the Chün Chou district. The purple of the *san ts'ai* appears in C 96, a bowl which seems to be a link between the three-colour Ming and the traditional Chün wares.

It is, however, probable that, if some of the potteries of the district adopted a new style, others remained true to the old traditions; for there undoubtedly are specimens in our collections with Chün type of body and glaze but with forms suggesting a Ming date.

Then there is the so-called "Soft Chün"—the Chinese call it Ma-chün, deriving the name from a potter called Ma—a beautiful ware with buff,³ earthy-looking body and a thick opaque glaze finely crazed and rather crystalline in texture but with a surface more waxen than that of typical Chün glaze. Its colour is usually pale lavender blue, sometimes peacock blue, and it is usually broken by a splash or two of crimson red (PLATE 21, C 101). The forms of the "Soft Chün"

¹ *Oriental Ceramic Art*, p. 131.

² See Hetherington, *Early Ceramic Wares of China*, PLATE 16, fig. 1.

³ It sometimes burns red on the raw edges.

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wares are sometimes Sung or Yüan, but often typically Ming; and it seems that the ware was made over a long period, though we are not yet certain whether it was made at Chün Chou or elsewhere. There is a rather cryptic passage¹ in the *Po wu yao lan* dealing with the coarser Chün wares—"at the present time² the recent ware of this kind is all made with the sandy clay of Yi-hsing for the body: the glaze is somewhat like the ancient, and there are beautiful specimens but they do not wear well." Probably the author had in mind the imitations of Chün ware made at Yi-hsing by the potter Ou and his school; but the passage might be read to imply the importation of Yi-hsing clay into the Chün Chou district for the purpose of making some special type of ware which may have been the "Soft Chun."³

The Yi-hsing imitations of Chün ware and the Kwangtung imitations are well known, but they belong to the late Ming and subsequent periods and will be dealt with in another volume. The same applies to the excellent copies of Chün glazes made at Ching-tê Chên in the eighteenth century. As a rule these are easily distinguished by their white porcelain body, if not by actual reign marks; but occasionally the use of an earthenware body makes their appearance more deceptive.

There are, however, three dishes in the Collection (C 25-27) which have been included in this volume because their age and make has been the subject of much debate. They are more thinly potted and have a porcelain body of finer grain than the numbered Chün flower-pots, though it is partly concealed by a dressing of brown clay. But their glaze, a singularly beautiful crimson purple, closely resembles the finest red Chün glazes, even if it lacks their thickness and opalescence. It seems likely that these pieces are imitations of Chün ware made at Ching-tê Chên at an early period,⁴ probably in the Ming dynasty.

NUMBERED⁵ CHÜN WARES

C 1. Plate 1

Flower-pot with globular body, wide neck expanding at the mouth, and low spreading base. Grey porcellaneous ware. The glaze is pale lavender closely flecked with greyish white, irregularly crackled and with earth-worm marks here and there. There are five drainage holes in the base which has the usual streaky brown glaze and the numeral *ssü* (four) incised.

SUNG. H. 8.25"; D. 8.75"

See *Chinese Pottery and Porcelain*, PLATE 37.

C 2. Plate 2

Flower-pot with globular body and straight, slightly expanding, neck (cut down): low foot spreading at the rim. Grey porcellaneous ware. The glaze outside is dark purple dappled with lavender-grey on the body: similar glaze inside and on the neck, but the lavender-grey predominates and the general tone is lighter and less purple. Brown glaze on the base and five drainage holes, and the numeral *ssü* (four) incised.

SUNG. H. 6.9"; D. 8.4"

Exhibited at the Manchester City Art Gallery, 1913.

C 3. Plate 3

Lower part of a flower-pot, globular with low spreading base. Grey porcellaneous ware. The glaze is a rich plum-purple finely flecked with lavender-grey. Five drainage holes in the base which is washed with mottled brown glaze and incised with the numeral *ch'i* (seven). The neck is cut down and the edge bound with metal.

SUNG. H. 4.3"; D. 7.2"

¹ It follows on that quoted on p. 2.

² The *Po wu yao lan* was published in the T'ien Ch'i period (1621-7).

³ Unless the *T'ao lu* has blundered badly, the author of the *Po wu yao lan* in this passage was echoing a much older statement. The *T'ao lu* (see Julien, *op. cit.*, p. 75) quotes the Memoirs of Chiang, the Yüan writer, as follows: "The new wares of these last years have a body of sandy earth. The glaze is a little like the paste. Some specimens are very beautiful. But none of them have durability."

⁴ The *T'ao lu* (see Julien, *op. cit.*, p. 45) tells us that they began to imitate Chün wares at Ching-tê Chên at the end of the Sung dynasty.

⁵ The Chinese numerals (one to ten) used on these Chün wares will be seen on p. 63.

THE CHÜN WARES

C 4

Lower part of a flower-pot similar in form and ware to C 3. The glaze is rich plum-purple closely flecked with lavender-grey, full of bubbles and showing straight earth-worm marks. Incised numeral *chiu* (nine).

SUNG. H. 3.75"; D. 6.3"

Exhibited at the Manchester City Art Gallery, 1913.

C 5. Plate 6

Bulb-bowl, or flower-pot stand, circular with cloud-scroll feet: there is a groove below the lip containing a row of studs; and another row of studs above the base. Grey porcellanous ware. The glaze is thick and of opalescent grey colour slightly warmed with red, and it has run in drops below the studs. Under the base are the usual brown glaze and ring of spur-marks; and inside one of the feet is the character *ta* (great) incised. The incised numeral *i* (one) has been subsequently added on the base.

SUNG. H. 3.9"; D. 10.75"

Exhibited at the Manchester City Art Gallery, 1913.

The measurements show that this is an extra large size, and the character *ta* is doubtless intended to indicate this fact.

C 6. Plates 3 and 4

Bulb-bowl, or flower-pot stand, similar in form and make to C 5. The glaze is lilac-purple heavily flecked with lavender-grey and showing brown in the raised parts. Inside, the grey is more prominent and passes into greenish grey in the thicker parts: it is netted with numerous earth-worm marks on the bottom. Under the base are the usual brown glaze and ring of spur-marks and the numeral *i* (one) incised.

H. 3.6"; D. 9.4"

See *The Art of the Chinese Potter*, PLATES 33 and 34.

Though the glaze has run in drops here and there, it has nowhere got beyond control or needed grinding off. Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, B 58, PLATE 18).

C 7. Plate 6

Bulb-bowl, or flower-pot stand, similar in form and make to C 5. The glaze is light purplish red closely flecked with grey and frosted with green in places. The green frosting is thick on the bottom inside and there are earth-worm marks. Brown glaze, spur-marks, and the numeral *i* (one) incised on the base.

SUNG. H. 3.75"; D. 10.1"

C 8. Plate 6

Bulb-bowl, or flower-pot stand, similar in form and make to C 5. The glaze is purplish lavender clouded with grey and regularly crackled, the grey predominating inside. Streaky brown glaze, a ring of spur-marks, and the numeral *i* (one) incised on the base.

SUNG. H. 3.5"; D. 9.4"

C 9. Plate 6

Bulb-bowl, or flower-pot stand, similar in form and make to C 5. The glaze is thick and bubbly, lilac-purple in colour and heavily flecked with greyish white: on the raised parts a brown colour emerges. Inside, on the bottom, it is frosted over with dull greenish brown in which are many blue earth-worm marks. Under the base are a mottled brown glaze, the usual ring of spur-marks, and the numeral *i* (one) incised.

SUNG. H. 3.45"; D. 9.5"

C 10

Bulb-bowl, or flower-pot stand, circular, with three cloud-scroll feet: there is a groove below the mouth-rim containing a row of studs, and there is another row of studs above the base. Grey porcellanous ware with smooth opalescent glaze of even grey colour slightly warmed with red on the outside and crackled. Under the base the usual brown glaze has been invaded by the grey and there is a ring of spur-marks. The incised numeral *chi* (seven) is just visible through the glaze.

SUNG. H. 2.75"; D. 7.2"

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C 11. Plate 6

Bulb-bowl, or flower-pot stand, similar in form and make to C 10. The glaze outside is crimson-purple flecked with lavender-grey: inside it is opaque lavender-grey. There are a ring of spur-marks under the base, which is washed with a greenish-brown glaze, and the numeral *ch'i* (seven) incised.

SUNG. H. 2.7"; D. 7.9"

C 12. Plate 6

Bulb-bowl similar in form and make to C 10. The glaze outside is deep purple flecked with lavender-grey: inside it is opaque crackled lavender-grey. There are a ring of spur-marks on the base, which is glazed brown, and the numeral *ch'i* (seven) incised. The numeral and an incised inscription (doubtless a palace mark) have been ground out and are only faintly visible.

H. 2.75"; D. 7.4"

C 13. Plate 7

Flower-pot of oblong rectangular form with slightly tapering sides and four curved feet. Grey porcellanous ware with thick opalescent glaze of plum-purple more or less thickly frosted over with opaque grey which passes into green in parts. The grey is particularly thick inside and the purple is more conspicuous on the exterior. The edges are brown where the glaze is thin, and the base, which has five drainage holes, is washed with an olive-brown glaze and incised with the numeral *shih* (ten).

SUNG. H. 5.75"; L. 8"

See *Chinese Pottery and Porcelain*, PLATE 35.

C 14. Plate 7

Bulb-bowl, or flower-pot stand, of oblong quatrefoil shape with straight sides and projecting rim with raised edge: four cloud-scroll feet. Grey porcellanous ware. The glaze is lavender-purple clouded with greyish white and irregularly crazed. Inside, the grey predominates and there are many earth-worm marks. Under the base are an olive-brown glaze streaked with dark brown, a ring of spur-marks, and the numeral *san* (three) incised.

SUNG. H. 2.6"; L. 7.75"

Exhibited at the Manchester City Art Gallery, 1913.

C 15. Plate 6

Bulb-bowl, or flower-pot stand, of oblong quatrefoil shape with straight sides and flat projecting rim with bead at the edge: four cloud-scroll feet. Grey porcellanous ware. Outside, the glaze is a violet-purple frosted and flecked with lavender-grey: inside it is greyer and there is a network of earth-worm marks both inside and out. A ring of spur-marks on the base, which is brown, and the numeral *i* (one) incised.

SUNG. H. 3.1"; L. 8.9"

Exhibited at the Manchester City Art Gallery, 1913; and at Stockholm, 1914 (Catalogue, No. 166).

The following inscription has been cut on the bottom, *chung hua kung sui an shih yung* = Chung-hua palace.

For use in the Sui-an house (see p. 63).

C 16. Plate 5

Flower-pot of six-foil form with lobed sides and flat projecting rim with upturned edge: five drainage holes in the base. Grey porcellanous ware with thick and bubbly opalescent glaze of dappled lavender-grey colour warming into crimson. The glaze shoals into brown on the raised edges and the base is covered with brown glaze and incised with the numeral *san* (three).

SUNG. H. 7.4"

Ex W. C. Alexander Collection.

See *Chinese Pottery and Porcelain*, PLATE 36.

C 17. Plate 3

Flower-pot similar in form and make to C 16. The glaze is pale lavender thickly flecked with greyish white and showing large earth-worm marks. There are five drainage holes in the base, which has the usual brown glaze, and the numeral *ssü* (four) incised. There are also traces of engraved palace marks which have been chipped away.

SUNG. H. 7"; D. 10.4"

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C 18

Bulb-bowl, or flower-pot stand, with shallow bowl of six-foil shape with lobed sides and flat rim with raised ogee edge: three feet of cloud-scroll form. Grey porcellanous ware. The glaze outside and on the rim is plum-purple finely dappled with grey: inside, it is lavender frosted with green and showing Y-shaped earth-worm marks. A ring of spur-marks in the brown glaze under the base and the incised numeral *pa* (eight).

SUNG. H. 2.45"; D. 8.25"

Ex Richard Bennett Collection.

C 19. Plate 6

Bulb-bowl similar in form and make to C 18. The glaze outside is plum-purple flecked with grey with passages of brown: similar glaze effect inside but with areas of opaque crackled greenish grey and earth-worm marks of various forms. A ring of spur-marks in the brown glaze on the base and the numeral *chin* (nine) incised.

H. 2.3"; D. 8"

Ex Richard Bennett Collection.

C 20. Plate 3

Bulb-bowl similar in form and make to C 18. The glaze outside is plum-purple flecked and streaked with grey with occasional passages of green. Inside and on the rim it passes from brown through greenish grey to lavender-grey and shows earth-worm marks and green frosting. A ring of spur-marks in the glaze under the base, which is dark mottled brown, and the numeral *chi* (seven) incised.

H. 2.6"; D. 8.5"

Exhibited at the Manchester City Art Gallery, 1913; and at Stockholm, 1914 (Catalogue, No. 167).

C 21

Bulb-bowl, or flower-pot stand, with bowl-shaped body moulded in twelve lobes of ogee outline; flat spreading rim with raised ogee edge, and three cloud-scroll feet. Grey porcellanous ware. The glaze outside is purple flecked and streaked with grey and broken by large passages of brown: the grey is thicker on the interior and there are numerous earth-worm marks. There are a ring of spur-marks in the brown glaze of the base and the numeral *wu* (five) incised.

SUNG. H. 2.6"; D. 8.6"

Exhibited at the Manchester City Art Gallery, 1913; and Stockholm, 1914 (Catalogue, No. 165).

C 22. Plate 6

Bulb-bowl similar in form and make to C 21. The glaze outside is plum-purple streaked and flecked with grey and showing large and irregular earth-worm marks. Inside, it is dull lavender thickly frosted with opaque greenish grey and scored with earth-worm marks. There are a ring of spur-marks on the base, which has streaky brown glaze, and the numeral *erh* (two) incised.

H. 3"; D. 9.4"

C 23. Plate 2

Bulb-bowl similar in form and make to C 21. The glaze outside is dark purple with passages of brown, powdered with specks of lavender-grey. Inside, the grey is thicker and crackled, and on the rim is a continuous wavy line of earth-worm marking. There are a ring of spur-marks under the base, which has a mottled brown glaze, and the numeral *chi* (seven) incised.

H. 2.75"; D. 8.3"

Ex Richard Bennett Collection.

C 25. Plate 8

Dish, saucer-shaped, the mouth-rim cut down and fitted with a silver collar. Greyish-white porcelain with thin opalescent glaze of crimson finely powdered with bluish grey inside, and with more crimson and less powdering outside: above the base the glaze passes into lavender

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and shows well-defined crackle. The base is unglazed and has burnt grey with a few black spots which appear to be the remains of a dressing of dark slip. H. 1.3"; D. 5.2"

Probably a Ching-tê Chên imitation of Chün ware made in the Ming dynasty.

C 26

Dish, saucer-shaped, with rounded sides and slightly everted lip. Similar in make and colour to C 25, but with more remains of the dark slip on the base. The edge of the lip is browned where the glaze has run thin. H. 1.5"; D. 6.25"

Exhibited at the Manchester City Art Gallery, 1913.

C 27. Plate 8

Dish similar in form and make to C 26, but with the grey specks more prominent in the glaze. The porcelain on the base is covered by an even wash of brown slip. H. 1.9"; D. 6.9"

Exhibited at the Manchester City Art Gallery, 1913.

CHÜN WARES, SUNG AND LATER

C 30. Plate 9

Vase with ovoid body, short cylindrical neck, and narrow base. Grey porcellanous ware burnt rusty brown on the raw edges. Thick opalescent glaze of pale lavender tint, slightly crazed and ending in a thick wavy roll at the base: there are faint purplish streaks on the sides. The mouth-rim is unglazed, but there is a smear of glaze over the hollow of the base.

SUNG. H. 8.4"; D. 9"

Exhibited at Stockholm, 1914 (Catalogue, No. 162).

C 31. Plate 10

Vase with slender ovoid body slightly spreading at the base: small mouth with neck cut down and fitted with a metal collar. Grey porcellanous ware with thick opalescent lavender-grey glaze crackled on the lower parts and splashed on the sides with purple flecked with grey. The glaze ends in a thick uneven line just short of the base. The base has a wide rim which has been ground flat and there is a smear of glaze over part of the cavity. SUNG. H. 11"

C 32. Plate 10

Vase with ovoid body, the neck cut down and fitted with a metal collar and the base ground flat. Grey porcellanous ware with thick opalescent glaze of beautiful pale lavender-blue thickly clouded with greyish white and broken by patches of purple on the shoulders. SUNG. H. 10.5"

Mended with gold lacquer.

C 33. Plate 10

Vase with ovoid body, slender neck spreading at the mouth which is folded over in five foliations: tall slender baluster stem with spreading base. Grey porcellanous ware burnt reddish brown on the unglazed parts: thick opaque glaze of pale grey colour which has sunk into holes and pits on the shoulder and elsewhere, and formed in patches like candle grease inside the base. SUNG. H. 10.6"

C 34. Plate 11

Vase with wide ovoid body and short cylindrical neck. Grey porcellanous stoneware with thick opalescent glaze closely crazed and of lavender-grey colour with large splashes of purple shading off into green and brown, and a few iron-stains. The glaze is greyish brown in the thinner parts and ends short of the base. SUNG OR YÜAN. H. 9.75"

Wooden cover with knob of Chün ware.
See *The Art of the Chinese Potter*, PLATE 32.

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C 35. Plate 13

Cup-stand with bowl-shaped holder and saucer-shaped flange with five-foil edge: small base. Grey porcellanous stoneware burnt red on the unglazed edges. Thick opalescent glaze of grey colour with irregular crazing and some purplish-grey stains.

SUNG. H. 1.4"; D. 4"

This piece, which has a patch of glaze under the base, closely resembles the Kuan Chün type (Vol. ii).

C 36. Plate 13

Ink well of double gourd shape. Grey porcellanous ware with thick opalescent lavender-grey glaze. There are two compartments, one larger and deeper than the other, and there are two holes in the sides of each. The base is unglazed and flat except for a shallow glazed trough at one end, so that the vessel reversed could be used for rubbing the ink.

SUNG. H. 1.5"; L. 3.75"

C 37. Plate 13

Cup with oblong octagonal bowl and handle in the form of a dragon's head. The two long sides are flat and the ends are shaped in three broad flutes. Grey porcellanous ware burnt a deep reddish brown on the unglazed parts. Thick opalescent lavender-grey glaze which ends in a heavy, uneven welt short of the base: inside is a splash of violet-purple frosted with greenish grey.

SUNG. H. 1.5"; L. (WITHOUT HANDLE) 3.4"

C 38. Plate 13

Cup of similar make. The glaze is more fluescent: it has left large areas of brown on the upper part and has run down to the base. It is bluer in colour.

H. 1.5"; L. (WITH HANDLE) 3.9"

C 39. Plate 14

Incense vase with globular body and three curved feet: the neck cut down and fitted with a metal collar. Grey porcellanous ware burnt reddish brown in the unglazed parts. Thick opalescent lavender-grey glaze with large patches of plum-purple shading into brown. Spiral finish inside and a large unglazed area with some kiln-grit adhering.

SUNG. H. 2.4"; D. 3.9"

The large suffused purple patches are similar to those of the Kuan Chün type (Vol. ii).

C 40. Plate 14

Water-pot of lotus bud shape. Grey stoneware burnt brown in the unglazed parts. Thick opalescent lavender-grey glaze with two large splashes of purple with passages of grey flecked with brown. The glaze stops in an uneven line short of the base.

SUNG. H. 3.8"; D. 4.25"

Ex Richard Bennett Collection.

C 41. Plate 14

Incense vase with globular body, short cylindrical neck, and flat projecting mouth-rim: three curved feet. Grey porcellanous ware burnt reddish brown in the unglazed parts. Thick opalescent lavender glaze flecked with grey and splashed with dark violet-purple. The thicker areas of the glaze are full of bubble holes and the thinner parts have a greyish-brown tint where the body shows through.

SUNG. H. 4.2"; D. 5"

Ex Richard Bennett Collection.

C 42. Plate 18

Shallow bowl or cup with rounded sides slightly contracted at the mouth. Grey porcellanous stoneware burnt red on the unglazed parts. Thick opalescent glaze of beautiful lavender-blue colour. A heavy welt of glaze surrounds the foot-rim which is broken and the base is unglazed. Inside is part of another bowl which had fallen into it in the kiln.

SUNG. H. 2.25"; D. 4.4"

A waster.

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C 43. Plate 6

Bowl with rounded sides slightly contracted at the lip. Grey porcellanous stoneware burnt buff-brown on the unglazed parts. Opalescent glaze of greyish-lavender colour inside and irregularly crazed: outside and on the rim it is a deep purple finely powdered with lavender-grey specks. The glaze stops short of the base.

? SONG OR YÜAN. H. 2.9"; D. 7.9"

The form is that of the Yüan bowls but the ware is finer and the glaze like that of the numbered Chün wares.

C 44. Plate 22

Bowl of globular form moulded outside in the form of a lotus flower and resting on three down-turned petals. Grey porcellanous ware burnt reddish brown in the unglazed parts. Opaque greenish-grey glaze coloured a pinkish aubergine on the exterior to represent the tint of the lotus.

? SONG. H. 3.7"

C 45. Plate 12

Bowl with rounded sides contracting at the mouth which has a strengthening band: narrow base almost flat and without foot-rim. Grey porcellanous ware with smooth even greenish-grey glaze powdered with brown specks.

SONG. D. 7.7"

It is doubtful whether this bowl should be classed with the Chün wares or the celadons.

C 46. Plate 14

Incense vase with globular body, cylindrical neck with spreading mouth-rim: two upright rectangular handles of bronze pattern, and three curved feet. Grey porcellanous stoneware burnt brown on the unglazed parts. Thick opalescent glaze of pale greyish-lavender colour with a large patch of purple and red surrounded by an area of turquoise-green. The glaze stops short of the base and the interior is unglazed.

SONG OR YÜAN. H. 4"; D. (WITH HANDLES) 3.4"

C 47. Plate 15

Bowl with wide mouth and small foot, the sides gently rounded and contracting into a flat band below the lip. Grey porcellanous stoneware burnt reddish buff on the unglazed parts. Thick opalescent glaze of pale lavender-grey colour with a large irregular splash and several spots of purple flecked with grey, and breaking into brown at one place: wide faint crackle. The glaze ends in an irregular line just short of the foot.

SONG OR YÜAN. H. 3"; D. 7.2"

C 48. Plate 15

Bowl with wide mouth and small foot, the sides slightly contracted below the lip. Grey porcellanous ware browned on the unglazed parts. Thick opalescent lavender-grey glaze with a splash and several spots of brownish red bordered with thin rose red: elsewhere there are a few blackish-brown iron-spots. Base unglazed except for a drop on the rim.

SONG OR YÜAN. H. 2.75"; D. 7.15"

C 49. Plate 15

Shallow bowl with rounded sides slightly contracted at the mouth-rim, and wide base. Grey stoneware burnt brown on the raw edges. Thick opalescent glaze of pale lavender colour flecked with greyish white: three roughly symmetrical splashes inside of purple flecked with crimson and grey, and with passages of green spotted with rusty brown. The downward flow of the glaze has left a wide band of greyish brown at the mouth and formed a pool of greyish white at the bottom. Outside, the glaze has run in thick drops on the base-rim, and under the base is a thin smear of grey which disappears towards the middle.

SONG OR YÜAN. H. 2.25"; D. 8.2"

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C 50. Plate 15

Bowl of conical form with wide mouth and small base, the sides slightly contracted at the mouth. Grey stoneware burnt deep reddish brown on the unglazed parts. Thick opalescent glaze of grey slightly warmed with red. Inside is a patch of crimson roughly resembling a peach in shape. The glaze stops just short of the base.

SUNG OR YÜAN. H. 3.5"; D. 8.1"

C 51. Plate 15

Bowl with wide mouth and small deep base: slightly rounded sides contracted at the lip. Grey stoneware burnt deep reddish brown in the unglazed parts. Thick opalescent lavender glaze with faint splashes of purple passing into green and flecked with brown. The glaze ends just short of the base.

SUNG OR YÜAN. D. 8"

C 52. Plate 15

Bowl with rounded sides, wide mouth with groove below the rim outside and small base. Porcellanous stoneware burnt brick-red on the unglazed base: opalescent glaze of milky lavender-grey which stops short of the foot. On the sides within are three irregular patches of plum-purple shading off into green with brown frosting: two smaller patches on the bottom.

SUNG OR YÜAN. D. 8"

C 53. Plate 16

Bowl with wide mouth and small foot, the sides slightly contracted below the lip. Grey porcellanous stoneware burnt reddish brown on the unglazed parts. Thick opalescent glaze of warm lavender-grey with irregular crackle and splashes and spots of purple shading into brown. The glaze stops just short of the base.

SUNG OR YÜAN. H. 3.15"; D. 7.15"

C 54. Plate 16

Cup, cylindrical, with narrow base. Buff stoneware with thick opalescent glaze of ash grey colour with a dull purplish-brown splash which breaks into spots of golden lustre. There are partings in the glaze like rudimentary earth-worm marks. The base is unglazed.

SUNG OR YÜAN. D. 3.5"

C 55. Plate 16

Shallow bowl, or cup, with low straight sides. Buff ware with thick translucent glaze of pale brownish-yellow colour with faint tinges of lavender and a splash of violet shading off into green. The base and part of the interior are unglazed.

SUNG OR YÜAN. H. 1.6"; D. 4.1"

The ware is softer than usual and appears to be under-fired, and there is very little opalescence in the glaze which is heavily crazed. The mouth-rim is repaired in one place.

C 56. Plate 16

Bowl with wide mouth and small base, the sides gently rounded and contracting slightly at the lip. Grey porcellanous ware burnt reddish brown on the base. Thick opalescent glaze of pale lavender colour with a triangular splash of plum-purple: it has a well defined crackle and stops short of the base; and there are a few brown spots and flaw holes near the mouth inside.

SUNG OR YÜAN. H. 2.8"; D. 7.25"

C 57. Plate 16

Shallow bowl, or cup, with rounded sides slightly contracted at the mouth: small base roughly finished. Grey porcellanous stoneware burnt dark reddish brown on the base. Thick opalescent lavender-grey glaze spotted with brown and stopping short of the base. The mouth-rim is uneven.

SUNG OR YÜAN. H. 1.4"; D. 3.5"

The clay of this piece is evidently full of ferruginous particles which cause the brown spotting.

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C 58. Plate 18

Water-pot of melon shape with five lobes: small mouth. Grey porcellaneous stoneware burnt brick-red on the unglazed base. Thick opalescent glaze of pale lavender colour curded with grey: the edges and raised parts show brown where the glaze has run thin. Part of the base-rim is torn away.

SUNG OR YÜAN. H. 1.5"; D. 2.25"

A kiln waster.

C 59. Plate 18

Dish with low straight sides and small base. Grey stoneware burnt dark reddish brown on the unglazed parts. Thick opaque glaze frosted over with yellowish grey in which are numerous spots of greenish grey, apparently the colour of the underlying glaze. The glaze is lumpy and full of irregular "earth-worm" marks, and it runs in two places over the base-rim.

SUNG OR YÜAN. D. 6.8"

C 60. Plate 18

Dish, saucer-shaped, with wide base. Grey stoneware burnt buff on the base, which is unglazed. Thick opaque glaze of warm grey colour with a faint splash of purple: it ends in an uneven line short of the base-rim.

SUNG OR YÜAN. D. 7.7"

C 61. Plate 13

Dish with low sides and narrow flat rim with ogee edges. Grey porcellaneous stoneware burnt reddish brown in the unglazed parts. Thick opaque glaze of lavender-grey with an irregular splash of purple, and a few spots of brown. The glaze has shrunk into well defined corrugations; and the base and some adjoining parts are unglazed.

SUNG OR YÜAN. D. 7.1"

The shrinkage of the glaze has produced the dragon-skin effect which was successfully imitated by some of the Japanese potters.

C 62. Plate 13

Bowl with wide mouth and small base, the sides slightly flattened below the lip. Buff stoneware with reddish-brown surface where unglazed, and thick opaque grey glaze which has shrunk into a mosaic of irregular patches showing the brown unglazed surface between them. The base is unglazed and seems to have been coated with a wash of brown slip.

SUNG OR YÜAN. H. 3.4"; D. 7.9"

Exhibited at the Manchester City Art Gallery, 1913.

C 63. Plate 14

Jar with globular body, short neck slightly spreading at the lip, and wide mouth: two loop handles. Grey stoneware burnt reddish brown on the unglazed parts. Thick opalescent glaze of pale lavender-grey with a splash of faint purple passing into green and some streaks of iron-brown. The glaze stops short of the base.

YÜAN. H. 4.6"

C 64. Plate 14

Jar with globular body and short straight neck: two loop handles. Grey stoneware heavily specked with particles of iron: thick opalescent glaze of opaque grey tinged with lavender and irregularly crazed: two splashes of purple passing into green on the sides: the specks of iron in the body emerge in brown spots in the glaze. The glaze stops short of the base.

YÜAN. H. 4"; D. 5"

Ex Richard Bennett Collection.

C 65. Plate 14

Part of the bottom of a dish cut in the form of a peach. Grey porcellaneous ware with thick and bubbly opalescent glaze of pale lavender-blue breaking into purple with deep crimson patches. The edge bound with a metal rim.

? YÜAN. D. 6.2"

THE CHÜN WARES

C 66. Plate 14

Bottom of a dish bound at the edge with copper: buff stoneware with thick opalescent glaze of pale lavender colour irregularly crazed: a leaf-shaped splash of purple with passages of green in the centre. The glaze ends in an irregular line leaving the base bare. YÜAN. D. 1.6"

C 67. Plate 16

Bowl with rounded sides slightly contracted at the lip. Reddish-buff stoneware with opalescent glaze which has run thin at the rim and formed in a thick pool in the bottom inside. The colour shoals from brown at the edges through streaky lavender-grey to greenish grey. The glaze ends in an uneven roll short of the base. YÜAN. H. 3.5"; D. 7.25"

C 68. Plate 16

Bowl with wide mouth and small base, the sides slightly rounded and contracted at the lip. Grey stoneware with thick opalescent lavender glaze closely crazed, a splash of purple on the side. The glaze shades off into thin brown and stops in an irregular line short of the base, which is burnt reddish buff. YÜAN. H. 3.7"; D. 8"

C 69. Plate 16

Bowl with wide mouth and small base, the sides slightly flattened below the lip. Buff-red stoneware: thick opalescent glaze of greyish-lavender colour with a faint purplish splash on the side and a few brown spots and flaws. The glaze stops in an irregular line just short of the base. YÜAN. H. 3"; D. 7"

C 70. Plate 16

Shallow bowl with wide mouth and narrow base; the sides slightly contracted below the lip. Brick-red stoneware with opalescent glaze of opaque lavender-grey colour in the thicker parts and shoaling into blackish brown towards the lip where the glaze is thinner: the intermediate areas are brown streaked with lavender-grey. The glaze stops short of the base in an irregular welt. YÜAN. H. 2"; D. 5.7"

C 71. Plate 16

Shallow bowl with wide mouth and narrow base, the sides slightly contracted below the lip. Buff stoneware with thick opalescent glaze of dull lavender colour flecked with grey and shading into brown at the mouth. The glaze is pitted, and spotted with brown and stops in an irregular line short of the base. YÜAN. H. 2.15"; D. 5.4"

C 72. Plate 12

Bowl with wide mouth, rounded sides slightly contracted at the lip, and small base slightly spreading. Grey porcellaneous stoneware burnt brown on the unglazed parts. Thick opalescent glaze of lavender-grey colour with a splash of rose-purple passing into grey. YÜAN. D. 7"

C 73. Plate 12

Bowl with rounded sides slightly contracted at the lip. Grey stoneware with smooth lavender-grey glaze with a leaf-shaped patch of purple, areas of greenish grey on the sides and a few iron stains. The glaze stops short of the base, which is burnt dark reddish brown. YÜAN. H. 3"; D. 7.1"

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C 74. Plate 9

Bowl with rounded sides slightly contracted at the lip. Grey stoneware burnt reddish buff on the unglazed parts. Thick opalescent lavender glaze which has flowed from the rim and massed at the bottom, with irregular crackle and a large splash of dark purple with passages of green and a streak of iron staining. The glaze ends in an irregular line short of the base.

YÜAN. H. 3.8"; D. 7.15"

Exhibited at the Manchester City Art Gallery, 1913.

C 75. Plate 12

Bowl with wide mouth and small base, the sides fluted in chrysanthemum petal pattern. Grey porcellanous stoneware burnt reddish brown on the unglazed parts. Thick opalescent glaze of grey colour with passages of lavender, and a V-shaped purplish splash streaked with opaque green. The glaze runs thin on the raised parts and at the mouth, and here it has a brownish colour: it stops short of the base in an irregular line with drops. Part of the saggar, or fire-clay case, in which it was fired, still adheres to the outside.

YÜAN. H. 3.3"; D. 8.75"

C 76. Plate 17

Octagonal vase with slender pear-shaped body with eight wide flutes, projecting lip, and two loop handles: openwork base attached with five scrolled ribs. Grey porcellanous stoneware burnt brown on the unglazed parts. Thick opalescent glaze of warm grey colour, the raised edges showing brown where the glaze has run thin.

?YÜAN. H. 12.15"

C 77. Plate 17

Vase, with stand attached: pear-shaped body with slender neck spreading at the mouth and two wavy loop handles. The stand is similar to C 78. Grey stoneware burnt reddish brown on the unglazed parts. Thick opalescent glaze of lavender-grey colour with splashes of purple.

YÜAN. H. 10.7"

C 78

Stand for vase, of inverted bowl shape, with four projecting ribs and triangular openings between. Grey porcellanous stoneware burnt reddish brown and partially covered with thick opalescent lavender-blue glaze which has run in drops.

YÜAN. H. 3.15"; D. 5.1"

C 79. Plate 18

Stand of similar form but open at the top and with five ribs: the glaze is thinner and splashed with deep crimson.

H. 3.1"; D. 5"

C 80. Plate 18

Bowl of conical form with wide mouth and small base, the sides contracted below the lip. Grey stoneware burnt dark reddish brown on the unglazed parts. Opalescent lavender glaze closely mottled with greyish white and irregularly crazed, and broken by a splash of purple in the interior and a few iron stains. The glaze ends just short of the base.

YÜAN. H. 3.15"; D. 7.1"

C 81. Plate 3

Bowl similar in form to C 80. Grey stoneware with opalescent lavender-grey glaze and a splash of purple passing into greenish grey with patches of brown. The glaze stops short of the base, which is burnt reddish brown.

YÜAN. H. 3.15"; D. 7.5"

The base has the conical finish beneath which is a common feature of the Yüan bowls.

THE CHÜN WARES

C 82. Plate 12

Bowl similar in form to C 80. Buff-grey stoneware with transparent crazed glaze which becomes opalescent and lavender-tinted in the thicker parts: a wedge-shaped splash of dark purple on the side. The glaze ends in a thick uneven roll short of the base.

YÜAN. H. 3.8"; D. 8"

C 83. Plate 18

? Trial piece, bowl-shaped with a hole in the base. Buff-white stoneware burnt brown on the unglazed parts. Inside is a lavender-grey glaze, and outside are remains of ? glaze laid over a wash of brown slip.

YÜAN. D. 2.25"

C 84

Bowl with rounded sides slightly contracted below the lip. Buff stoneware with dull grey glaze slightly tinged with lavender. Inside are splashes of dull purple shading into green and frosted with white, one of them in the shape of a gourd: there are splashes outside as well, and the glaze, which is deeply pitted in places, ends in an irregular line short of the base.

YÜAN. H. 3.6"; D. 8"

This bowl has a general resemblance to C 85.

C 85. Plate 18

Bowl with wide mouth and small base, the sides slightly rounded and contracted at the lip. Buff-grey stoneware with pale lavender-grey glaze splashed with purple, which shades off into yellowish grey. The glaze is much pitted and stops short of the base.

YÜAN. H. 2.75"; D. 6.6"

C 86. Plate 18

Bowl with wide mouth and small base, the sides slightly rounded and contracted at the lip. Grey stoneware with thick opalescent lavender glaze, irregularly crackled and splashed with purple patches and dark brown iron-stains. The glaze stops in an irregular line short of the base, which is burnt reddish brown.

YÜAN. H. 2.6"; D. 5.9"

C 87. Plate 19

Vase with wide pear-shaped body and small neck expanding at the lip: four double-strand loop handles. Grey stoneware burnt dark brown on the unglazed parts. Thick opalescent glaze of lavender colour speckled with brown and splashed with faint violet-purple. The glaze ends in thick drops just short of the base and on some of them there are accretions of kiln-sand.

YÜAN. H. 5.7"

C 88. Plate 19

Jar with wide ovoid body, short cylindrical neck, and small base: two loop handles. Buff-white stoneware with dull lavender-grey glaze irregularly crazed and frosted over on the upper part with yellowish grey, which covers two purplish splashes. In the grey frosting there are "earth-worm" marks. The base and most of the interior are unglazed. With it is a low, dome-shaped cover of grey stoneware with thin brown glaze heavily flecked with lavender-grey: the under part is unglazed and burnt dark reddish brown.

YÜAN. H. 7"; D. 7.4"

C 89. Plate 19

Incense vase with globular body, short cylindrical neck, and spreading mouth-rim: two handles of fish-dragon form, with two rectangular pierced lugs above them: three feet with monster masks. Grey porcellanous ware with thick opalescent glaze of milky lavender-grey colour, lightly crazed in parts. On the sides are two lion masks with fixed rings, and on the neck, in applied relief, four ornaments (? sprays of flowers) obscured by the thick glaze. Three spur-marks on the bottom inside.

YÜAN. H. 7.4"

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C 90. Plate 19

Incense vase with globular body, cylindrical ribbed neck, and flat spreading mouth-rim, two upright rectangular handles of bronze form and three curved feet. Buff stoneware with translucent glaze of light brown colour clouded here and there with blue opalescence, and splashed with dark purplish brown flecked with blue and grey. On the neck is a figure of Pu-tai Ho Shang in applied relief. The glaze stops short of the base and the interior is unglazed.

YÜAN. H. 5"; D. (WITH HANDLES) 4.6"

C 91. Plate 19

Flower-pot or incense burner, with bowl-shaped body, cylindrical neck with projecting rim, and three feet with claw tops. Buff stoneware decorated in applied relief with dragons on the neck, six *t'ao t'ieh* masks, two of which have bamboo-shaped rings attached, and two rings in the form of archaic dragons attached to two fish-dragon handles, which are protected by upright rectangular lugs: a border of *ju-i* heads is applied to the rim. The thick opalescent glaze runs over the reliefs: it is of greyish-lavender colour with splashes of purple and brown: the interior is unglazed and there are spur-marks on the bottom.

YÜAN. H. 13.75"; D. 13.75"

The lugs are restored at the top.

C 92. Plate 19

Flower-pot with globular body, cylindrical neck, and projecting mouth-rim: two rectangular handles (broken at the top and restored), and three feet with claw tops. Grey stoneware burnt reddish brown on the unglazed parts. On the sides and neck are applied reliefs of peony flowers which rise up to support the handles: rosettes on the mouth-rim. The glaze is thick and opalescent and flows irregularly over the reliefs: the colour changing from greenish grey to lavender, and passing into brown in the thinner parts. Inside are bare patches and three spur-marks as if a smaller piece had been fired inside it; and there are holes for drainage.

YÜAN. H. 12"; D. 10.8"

C 93. Plate 20

Flower-pot or incense vase, with globular body, short cylindrical neck, projecting mouth-rim, and two flat rectangular handles: three claw feet. Grey porcellanous stoneware showing dark brown in the exposed parts as if it had been dressed with ferruginous clay. Thick opalescent glaze of milky lavender-grey colour, running in drops below. On the sides is a lotus scroll in applied relief and there are six rosettes applied to the outer edge of the mouth-rim. The glaze runs away from the projecting edges of the reliefs and a brownish colour emerges at these points.

YÜAN. H. 7.9"

Exhibited at the Manchester City Art Gallery, 1913.

C 94. Plate 20

Stand roughly resembling a wide-mouthed ovoid jar, with four large arched openings in the sides and four quatrefoil openings on the shoulders: ring base. Grey stoneware burnt reddish brown on the raw edges of the base. Decorated with applied reliefs—four cusped ornaments on the lower part and eight palmettes on the sides. Thick opalescent glaze of flocculent greenish grey with passages of brown.

YÜAN. H. 8.75"; D. 11.5"

C 95. Plate 14

Basin with rounded sides and flat projecting rim. Buff-white stoneware with the unglazed portions apparently washed with brown slip. Thick, opaque and opalescent lavender glaze closely crackled and full of bubble holes and brown specks. The glaze stops in an irregular line short of the base.

YÜAN OR MING. H. 3.8"; D. 10.5"

THE CHÜN WARES

C 96. Plate 18

Dish with low straight sides and deep base. Grey stoneware burnt buff on the unglazed parts, and covered, except on the base, with a white slip. Bright peacock-blue glaze with a thick treacly patch of dark aubergine which is almost black. EARLY MING. D. 5.3"

"SOFT CHÜN" WARES

C 100. Plate 17

Bottle, pear-shaped, with tall neck flaring at the mouth: low base slightly spreading. Buff pottery burnt red on the unglazed base-rim. Thick opalescent crackled glaze of pale lavender colour stained in parts with brown and splashed with plum-purple. Soft Chün. SUNG. H. 6.5"

C 101. Plate 21

Vase with ovoid body and low spreading neck: a band of studs on the shoulder. Hard buff pottery burned reddish brown on the base-rim. Thick opaque lavender-turquoise glaze, faintly crackled and with a splash of crimson on the shoulder. Soft Chün. ?SUNG. H. 4.7"

Ex Richard Bennett Collection.

See Hetherington, *Early Ceramic Wares of China*, PLATE 15.

C 102. Plate 22

Miniature flower vase of slender bottle shape, the lip cut down. Buff pottery with thick opalescent crackled glaze of beautiful lavender-blue colour. Soft Chün. ?SUNG. H. 4.2"

C 103. Plate 22

Vase with globular body and straight, slightly tapering neck with rounded lip. Buff pottery with thick opalescent glaze closely crazed and of a beautiful lavender-blue colour, with faint brownish stains. Soft Chün. YÜAN. H. 4.2"

C 104. Plate 22

Vase with pear-shaped body and high wide neck expanding into an angular bulb at the top: contracted mouth with low rounded lip: short straight base. Buff pottery burnt red on the unglazed base-rim. Thick opalescent glaze closely crazed and of dull purple colour breaking into lavender. The body is carved with petals suggesting a lotus flower, and there are seeds in relief on the bulb at the mouth, suggesting a lotus seed-pod. Soft Chün. MING. H. 11.8"

C 105. Plate 22

Bottle with ovoid body and straight narrow neck. Buff pottery burnt reddish brown on the unglazed base-rim. Thick opaque lavender-turquoise glaze, crazed, and splashed with violet-purple. The base is glazed beneath. Soft Chün. ?MING. H. 7"

Exhibited at the Manchester City Art Gallery, 1913.

C 106. Plate 21

Dish of shallow saucer shape with wide base-rim. Buff pottery burnt deep reddish brown on the base-rim. Opaque lavender-turquoise glaze closely crazed and flecked with crimson.

Soft Chün. ?MING. D. 12.5"

Ex Beurdeley Collection.

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, B 23, PLATE XV).

C 107. Plate 22

Medicine vase (*yao ping*) of baluster shape, with high shoulders and small straight neck. Buff pottery with thick opalescent glaze closely crazed and of lavender colour with faint purplish suffusions. The base is unglazed. Soft Chün. MING. H. 2.8"

The medicine vase is the ancestor of the eighteenth-century snuff-bottle.

TING WARES AND WARES OF TING TYPE

THE ivory-white Ting yao, one of the most subtly beautiful of all the Sung wares, was made at Ting Chou in the Chên-ting Fu of Southern Chihli. It would seem that a white ware was made in this district as early as the T'ang dynasty, and it is possible that some of the fragments found on the ninth-century site of Samarra on the Tigris, and also some of the specimens identified as T'ang from these fragments may be of early Ting Chou make. But the fame of the Ting factories was acquired in the Sung dynasty, when they enjoyed extensive patronage from the Emperor and his Court. We are told in the *Ko ku yao lun* that they were at their best in the Chêng Ho and Hsüan Ho periods (*i.e.* 1111 to 1125), and that when the Sung Court fled south in 1127 some of the Ting Chou potters migrated to the neighbourhood of Ching-tê Chên and carried on their traditional manufacture there with such success that it was barely possible in after years to distinguish between Northern and Southern Ting. It is clear, however, that the manufacture still continued in the parent locality, for the potters of Ch'ü-yang Hsien, only a few miles east of Ting Chou, are mentioned in the Administrative Annals of the Ming dynasty¹ as supplying wine-jars and vases for the Court in the Hsüan Tê period, and again in 1553 and 1563. Moreover, there is a mould, now in the British Museum, which bears the *nien hao* Ta Ting² of the Chin Tartar dynasty, which ruled over northern China when the Sung Court had fled south of the Yangtze. It was used for impressing relief designs on saucer dishes such as C 168 and doubtless at the Ting Chou factory.

The earliest account of the Ting ware which we have is that given in the *Ko ku yao lun*, and subsequent writers have added little to it. We are told that the plain white Ting ware was highly appreciated, and that the brownish patches or tear-stains (*lei hên*), caused by local thickening of the glaze, which appear on most of our specimens, were regarded as signs of genuineness. Ting wares with engraved decoration (*hua hua*) also ranked very high, besides which there was decoration in *yin hua* (impressed designs) and *hsin hua*, which evidently means painted designs. The impressed designs are doubtless those of the moulded wares such as C 168, etc. The painted Ting has not yet been identified with certainty (see C 354), though it may be that specimens of it exist among the black painted cream wares which we class as Tz'ü Chou (*q.v.*).

Three favourite motives of decoration are also named by the Chinese writers, viz. the peony, the lily, and the flying phoenix, all of which are well represented in the Collection. The finer qualities of the white Ting wares are distinguished by the name of *fên Ting* (flour Ting) and *pai Ting* (white Ting), and some writers would confine the *pai Ting* to the wares of the Northern Sung period. A coarser class of Ting ware with thicker and yellower glaze which is closely crackled or crazed is known as *t'u Ting* (earthy Ting).

Chinese writers also describe Ting ware with coloured glazes, some of them acclaiming its great rarity and worth, and others disparaging it. The colours named are *tzu* (brown or purple) and ink black, or lacquer black; and a passage in a poem by Su Tung-p'o alludes to a red Ting ware "like carved red jade." Except in the illustrations of the Album of Hsiang Yüan-p'ien, no glimpse of the purple Ting has yet been vouchsafed to us. There are a few of the finer specimens of black-glazed Sung wares in which we have thought to visualise the rare black Ting;³ and similarly it has been suggested that certain thinly potted, white-bodied bowls, with a red-brown (*kaki temmoku*) glaze may represent the red Ting ware. But these are mere speculations. We have as yet no authenticated example of any of the coloured Ting wares.

¹ Quoted in the K'ang Hsi Encyclopaedia. See p. 1.

² The actual date corresponds with A.D. 1189.

³ A reference in the *T'ao shuo* (Bushell, *op. cit.*, p. 123) to Ting Chou porcelain mottled like hare's fur, seems to imply a streaky black glaze of the *temmoku* type. If the black Ting is really of this type, it is likely enough that specimens of it exist among our numerous *temmoku* bowls (see Vol. ii).

TING WARES AND WARES OF TING TYPE

So much for the information supplied by Chinese writers. Our own observation shows that the finer Ting ware has a greyish white body not visually distinguishable from porcelain, with close compact texture and a smooth ivory-white glaze of delicious mellowness. When potted thin it has considerable translucency, imparting an orange tint to the transmitted light. On the outside of bowls and dishes and occasionally on the sides of vases there are places where the warm white glaze has run thickly in brownish gummy drops or patches. These are the *lei hên* (tear-stains) of the *Ko ku yao lun*.

The Ting bowls and dishes are usually raw at the lip as though they had been fired in an inverted position, and the raw edge is commonly concealed by a metal band.¹

The Collection includes plain white, carved and incised and moulded specimens of the ivory-white Ting ware, besides numerous examples of the *fu Ting* which is distinguished by a more earthen body and a thick creamy-yellowish glaze, usually crazed or crackled. Many of the plain and engraved wares are of extreme beauty of material, finish, and design, fully bearing out the opinions expressed by the Chinese critics. Among these we should look for the *fên Ting* and *pai Ting*, and C 123, 147, 148 seem to represent the former, C 122, 124, 138 the latter.

It will be noticed that the under side of some of the bowls and dishes shows indifferent finish, cuts in the body, bare patches, etc. These defects were observed by the old Chinese writers,² and indeed they were responsible at one period of the Northern Sung dynasty for the ware going out of favour at Court.

In addition to the specimens which we can confidently classify with the various Ting wares, there are many white and cream-white wares in the Collection which must be more vaguely described as of Ting type, with a suggestion here and there as to the particular locality in which they may have been made.

The popular Ting ware was widely imitated in the Sung and later periods, and we have quite a formidable list of potteries which owed their reputation to nothing else. Thus Hsiang yao (probably made at Hsiang-shan, in Chekiang) is mentioned by two Ming writers as a ware of Ting type. Su Chou and Ssü Chou in Anhwei as early as the twelfth century made wares which were sold as substitutes for Ting ware when the genuine article was scarce. Hsüan Chou, in the same district, was noted in the Yüan and Ming periods for a thin white ware with "earthen" body, evidently of the *fu Ting* type; and the "White Earth Village," near Hsiao Hsien in Northern Kiangsu, had thirty kilns in the Sung period making "a ware of local clay, very thin, white and lustrous, and beautiful in form and workmanship."

There are several "wasters" in the British Museum³ which were found near the site of these potteries and they are doubtless of local make. Though not of the fine quality indicated in the Chinese text they give us the clue to one type of local ware, which has a greyish⁴ stoneware body, slip covering, and warm creamy glaze, usually crazed. With the help of these wasters and kindred specimens found in the same neighbourhood we have been able to suggest a probable provenance for several pieces in the Collection.

The provinces of Kiangsu and Anhwei, formerly united under the name of Kiangnan, had quite a number of potteries engaged in making creamy-white wares more or less resembling the Ting. One of the most distinctive of these wares is traditionally known as Kiangnan Ting, though it has never been ascertained to which factory it belongs. It has a buff or grey stoneware body with creamy glaze, crackled and sometimes shrivelled, with a peculiar dull lustre and a texture which has been compared with that of pigskin or ostrich egg-shell.

Another distinctive variety of the Ting type is illustrated by C 227. It is grey or buff stoneware with slip covering and a beautiful solid cream-white glaze, usually closely crackled and

¹ This feature is noted in the *T'ang shih ssü k'ao* (quoted *T'ao lu*, bk. ix, fol. 13). "The Ting and Ju wares used by the Court generally have a copper band on the mouth. This was regarded as destroying their value. But modern collectors of Ting and Ju wares had come to regard the copper band on the mouth as a sign of genuineness. Dealers in curios declare it to be a sign of age."

² E.g., the author of the *Ko ku yao lun* refers to them as *mao* (thatch) or defects covered over, *mieh* (bamboo splints) or brush marks, *ku ch'u* (bare bones) or unglazed patches, all of which are "curio market expressions."

³ These and the Kiangnan pottery in general are discussed in *The Transactions of the Oriental Ceramic Society*, 1924-25.

⁴ In some cases the body is buff-red: but whether red or grey it is concealed by a dressing of slip.

THE EUMORFOPOULOS COLLECTION

therefore liable to stain. A number of vases of this ware are reputed to have come from the site of the old city at Kūluhsien, which was destroyed by inundation in A.D. 1108. Such specimens are distinguished by a peculiar and often very attractive staining which they have acquired under the ground. There is nothing to show where this ware was made; but Kūluhsien is in Southern Chihli about seventy miles north of Tz'ū Chou, and about ninety miles south of Ting Chou. The body and the use of slip suggest affinities with Tz'ū Chou rather than Ting Chou, and we know that a plain white ware of good quality was made at Tz'ū Chou (see p. 37).

In addition we read of four potteries in Shansi making white ware. Among them that of Ho Chou was made famous by a potter named P'êng Chün-pao in the Yüan dynasty, who won a great reputation by his copies of Ting porcelain. Another was at P'ing-yang Fu. Dr. Rücker Embden¹ illustrates a pot dug up in this locality and apparently of local make. He describes it as of rather coarse yellowish body with slip dressing and yellowish translucent glaze finely crackled. It is evidently very similar to some of the Kiangsu wares. The same author also describes similar pots found in the neighbourhood of the kilns at Yao Chou in Shensi "with light grey body and thick translucent yellowish glaze mostly crackled."²

Wares of the *t'u Ting* type were made at Nan-fêng Hsien in Kiangsi in the Yüan dynasty; and the potters at Yung-ho Chên, in the Chi Chou district of the same province, were noted in the Sung period for white and purple or brown (*tzu*) wares which resembled the Ting, besides several other types.

But by far the most important of the Ting imitations were made at Ching-tê Chên. In this neighbourhood the *nan Ting*, or Ting of the Southern Sung, was made, which could hardly be distinguished from the true Ting Chou porcelain of the Northern Sung period.

Here too in the latter half of the Ming dynasty numerous potters specialized in the imitation of Ting, notably one Chou Tan-ch'üan, whose wondrous copies of Ting *wên wang* censers are described in a long story in the *Po wu yao lan*.³ The *T'ang shih ssü k'ao* (eighteenth century) speaks of the Ching-tê Chên copies of Ting ware made with *ching-tien* stone, to which the old name of *fên ting* was applied; and the *T'ao lu* tells us that at the end of the eighteenth century there were Ching-tê Chên potters who specialized in the *pai ting* ware. These later imitations are usually grouped with the *chiang t'ai* (paste bodied) porcelains which the Americans call "soft paste," and we "steatitic," ware. They have an opaque, rather earthy looking biscuit, but of fine grain and hard and coated with a creamy glaze which is generally closely crackled.

TING WARE, PLAIN, AND WITH CARVED OR INCISED DESIGNS

C 115. Plate 23

Vase with ovoid body and wide mouth with short straight neck and rounded lip. Porcelain with ivory-white glaze with "tear-stains" in places. Finely carved designs, namely, a broad belt of lotus scrolls on the sides and stiff leaves above and below shaded with a double wavy line.

Ting. SUNG. H. 11.25"

See *Chinese Pottery and Porcelain*, PLATE 24.

C 116. Plate 24

Water-pot with barrel-shaped body and small mouth with low neck. On the shoulder are four studs from which four basket-work bands run down the sides and end in knob feet. Greyish porcelain with ivory-white glaze, which stops above the line of the feet. Ting. SUNG. H. 2.4"

¹ *Chinesische Frühkeramik*, PLATE 27B.

² *Ibidem*, p. 120.

³ See *Chinese Pottery and Porcelain*, vol. i, p. 94.

TING WARES AND WARES OF TING TYPE

C 117. Plate 24

Water-pot of somewhat similar form. The basket bands end on the sides: and there are wheel-rings on the shoulder. The glaze is thin and brownish.

H. 2.5"

C 118. Plate 24

Dish with foliate edge and flat base. Porcelain with ivory-white glaze. The mouth-rim is unglazed.

Ting. SUNG. D. 3.75"

C 119. Plate 24

Dish with foliate edge and six ribs on the sides. Porcelain with ivory-white glaze: "tear-stains" on the reverse. The mouth-rim is unglazed except in the nicks of the foliations.

Ting. SUNG. D. 3.8"

C 120

Pair of trays similar in form to C 119, and thinly potted. Porcelain with ivory-white glaze: "tear-stains" outside. The lip is unglazed.

Ting. SUNG. D. 3.4"

C 121. Plate 24

Deep bowl with steep sides rounded below, and a strengthening band under the lip: flat base slightly sunk and without a ring. Porcelain with beautiful ivory-white glaze: boldly carved inside with a lily design. The outside plain except for six vertical slashes on the lower curve. Base glazed and mouth-rim unglazed and fitted with a metal band.

Ting. SUNG. H. 3.5"; D. 8.4"

Exhibited at Stockholm, 1914 (Catalogue, No. 143).

C 122. Plate 24

Shallow bowl of conical form with wide mouth and small foot, the sides slightly rounded. Porcelain with boldly carved lotus design under an ivory-white glaze. "Tear-stains" on the exterior. The base is glazed and the mouth-rim unglazed.

Ting. SUNG. H. 2.75"; D. 6.5"

C 123. Plate 25

Bowl with wide mouth, rounded sides and small base: the rim cut in six shallow foliations. Porcelain with ivory-white glaze: "tear-stains" on the exterior. Finely carved inside with a pair of Mandarin ducks swimming on combed waves among lotus plants and rushes. The base glazed and the mouth-rim unglazed and fitted with a metal band.

Ting. SUNG. H. 3.4"; D. 9.2"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 14, PLATE XXIV).

C 124. Plate 31

Bowl of conical form with wide mouth and small base. Porcelain with ivory-white glaze. Finely carved, inside and out, with lotus flowers and foliage. The base is glazed and the mouth-rim unglazed and fitted with a metal band.

Ting. SUNG. D. 7.1"

C 125. Plate 26

Bowl with wide mouth and small base, the sides slightly rounded and the rim everted. Greyish porcelain with carved ornament under an ivory glaze, namely, lotus flowers and a pair of Mandarin ducks on combed waves. "Tear-stains" outside and a wide unglazed band at the mouth: metal mount on the rim.

Ting. SUNG. D. 9.25"

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C 126. Plate 26

Bowl with rounded sides and small base. Greyish porcelain with incised decoration under a glaze which varies in tint from ivory to bluish white. Inside is a lotus design. The base-rim and mouth-rim are both unglazed. Ting type. ?YÜAN. D. 7.9"

C 127. Plates 26 and 29

Pair of shallow bowls of conical form, with wide mouth and foliate rim and small base. Porcelain with ivory-white glaze. The interiors are carved with a peony medallion in the centre and a peony scroll on the sides. Base-rims unglazed and mouth-rims glazed: "tear-stains" on the exterior. Ting. ?YÜAN. H. 2.3"; D. 7.25"

See *The Art of the Chinese Potter*, PLATE 52.

C 128. Plate 26

Dish of shallow bowl-shape with six-foil edge and six raised ribs partitioning the sides. Porcelain with warm ivory-white glaze: "tear-stains" on the exterior. In the centre is a carved lotus design. The base is glazed and the mouth-rim unglazed. Ting. SUNG. D. 8.1"

C 129

Dish of similar form and with similar decoration.

D. 7.9"

C 130. Plate 26

Bowl with rounded sides and small base. Porcelain with ivory-white glaze. On the bottom inside is an engraved design of two fishes in combed water lines. There are "tear-stains" on the outside, the base is glazed and the mouth-rim unglazed. SUNG. H. 3.5"; D. 9.1"

Exhibited at the Manchester City Art Gallery, 1913.

C 131. Plate 26

Bowl with wide mouth and foliate rim, lightly rounded sides, and small base. Greyish porcelain with ivory-white glaze, and "tear-stains" on the exterior. Inside is a carved lotus design and six slightly raised ribs. The base is glazed and the mouth-rim unglazed and fitted with a metal band. Ting. SUNG. D. 8.2"

C 132. Plate 27

Vase of bronze form with globular body, wide neck tapering upwards, expanded lip, and low spreading foot: two handles in the form of fixed rings attached to scrolled pads. Porcelain with yellowish-white glaze. The ornament is strongly carved and consists of a belt of running lotus scroll enclosed by two raised bands: a band of pointed leaves below and a band of plantain leaves enclosing cloud designs on the neck. The base is unglazed and the glaze has run in gummy drops inside the neck. Ting. SUNG. H. 13.5"

See *The Art of the Chinese Potter*, PLATE 48.

C 133. Plate 27

Deep bowl with curved upright sides and strengthening band below the mouth-rim. Porcelain with ivory-white glaze: "tear-stains" on the base: the mouth-rim unglazed. Boldly carved design inside of a large fish in water which is represented by combed wave pattern. Outside is a pattern of overlapping lotus petals. Ting. SUNG. H. 6.9"; D. 12.4"

C 134. Plate 28

Paper-weight in the form of a tortoise. Grey porcellaneous ware with ivory-white glaze. The markings on the back are faintly incised: and there are criss-cross incisions on the under part, which is unglazed. Ting. SUNG. L. 4.2"

TING WARES AND WARES OF TING TYPE

C 135. Plate 28

Bowl with straight sides, rounded below, and small deep base: low domed cover with button knob (restored in ivory). Grey porcellanous ware with ivory-white glaze. Engraved on the sides with a pattern of lotus petals, and on the cover with oblique radiating lines. The mouth-rim and base-rim are both unglazed.

Ting. SUNG. D. OF COVER 5"

C 136. Plate 28

Deep bowl with straight, fluted sides and low domed cover, with knob in the form of a stalk and leaf, incised with radiating lines. Greyish porcelain with ivory-white glaze which runs in gummy tears above the base. The base, the mouth-rim, and the under part of the lid-flange are unglazed and inscribed in ink—*shih liang shih tung shih ta ting erh nien erh yüeh shih ssü jih shên wang chi*—recorded as a memorial of Shih Liang-shih, *née* Tung, on the 14th day of the second month of the second year of Ta Ting (A.D. 1162). The first five characters are repeated under the base: see p. 63.

Ting. H. 5"; D. 5.4"

Ta Ting is a *nien hao* of the Chin Tartar dynasty which ruled in northern China from 1115 to 1260.

C 137. Plate 28

Ewer of double-gourd shape with curved handle and plain spout. Greyish porcelain with ivory-white glaze: the surface carved with bands of lotus petal pattern. With it is a flat cover with stalk handle.

Ting. SUNG. H. 9"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 38, PLATE XXIII).

See *The Art of the Chinese Potter*, PLATE 46.

C 138. Plate 28

Vase with ovoid body, short straight neck, and projecting lip. Grey porcelain with ivory-white glaze, with a few "tear-stains" near the base.

Ting. SUNG. H. 6.15"

This vase is conspicuous for its beautiful form and finish.

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 16, PLATE XXIII).

C 139. Plate 28

Ewer with ovoid body shaped in eight vertical lobes with ribs between: tall slender neck with spreading mouth: long spout and handle with loop, and low rounded cover with stalk handle and loop corresponding with that on the handle. Greyish porcelain with ivory-white glaze: incised wheel-rings on the body and neck, and an incised heart-shaped ornament below the handle and spout.

Ting. ?SUNG OR YÜAN. H. 11.2"

C 140. Plate 29

Brush-bath, or saucer, with steep sides. Porcelain with ivory-white glaze; an archaic dragon in clouds carved inside. Flat base slightly sunk and without ring, and covered with glaze. The mouth-rim is unglazed and fitted with a metal band.

Ting. ?SUNG. D. 5.15"

C 141. Plate 29

Brush-bath, circular, with low steep sides and foliate rim: flat base slightly sunk and without ring. Porcelain with ivory-white glaze faintly crazed. Inside is an archaic dragon freely drawn with a stylus; and there are two raised rings on the exterior. The base is glazed and the mouth-rim is unglazed and fitted with a metal band.

Ting. ?YÜAN. D. 6.25"

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C 142. Plate 41

Dish with flat bottom, rounded sides, and narrow flat rim with rounded edge. Porcelain with warm ivory-white glaze. Inside is a carved design of a coiled dragon in cloud scrolls: border of key-fret pattern etched on the rim. The edge of the rim is fitted with a metal band.

Ting. SUNG. D. 8.8"

C 143. Plate 29

Cup of bowl shape with slightly everted lip and small base. Greyish porcelain with carved lotus design inside: ivory-white glaze. The base is glazed and the mouth-rim raw.

Ting. SUNG. D. 3.75"

C 144. Plate 29

Bowl with rounded sides and small shallow base-rim. Porcelain with beautiful ivory-white glaze. The base is glazed and the mouth-rim unglazed and fitted with a silver band.

Ting. SUNG. H. 2.8"; D. 8"

C 145

Bowl of conical form with wide mouth and small base. Thin greyish porcelain with cream glaze which runs in tears on the outside. The base is glazed and the mouth-rim is unglazed.

Ting. SUNG. D. 7.3"

C 146. Plate 29

Shallow bowl with curved sides and foliate mouth-rim slightly everted: narrow base. Porcelain with ivory-white glaze. Boldly carved design of lily flowers and foliage inside. The base is glazed and the mouth-rim unglazed except in the nicks of the foliations.

Ting. SUNG. H. 2.5"; D. 8.5"

See *Chinese Pottery and Porcelain*, PLATE 23.

C 147. Plate 39

Vase with high-shouldered baluster body and short narrow neck with flaring mouth. Porcelain with creamy-white glaze. Finely etched designs—a band of lotus flowers and foliage on the sides and lotus scrolls above and below: a key-fret border above the base. The lip is fitted with a metal band: and the base is almost flat and unglazed.

Ting. SUNG. H. 4.75"

Exhibited at the Manchester City Art Gallery, 1913.

C 148. Plate 29

Bowl with rounded sides and slightly everted lip. Porcelain with ivory-white glaze. Inside is a sketchy design of lotus flowers and stalks etched with a point. The base is glazed and the mouth-rim unglazed and showing marks of a metal band.

Ting. SUNG. H. 3.1"; D. 9.3"

C 149. Plate 45

Bowl with rounded sides and small base. Porcelain with ivory-white glaze. Inside on the bottom is an engraved design of two fishes, exhaling bubbles, in combed water lines. There are "tear-stains" and some flaws on the under part: the base is glazed and the rim unglazed and fitted with a metal band.

Ting. SUNG. H. 3"; D. 8.4"

C 150. Plate 30

Incense vase with bowl-shaped body and slightly spreading lip: low spreading foot: two twisted handles issuing from dragon heads. Greyish porcelain with warm greyish glaze which runs in brownish drops inside the mouth. The bowl is horizontally fluted below and incised above with a band of plum-blossoms and wave ornament. A band of similar ornament encircles the foot.

? MING. H. 4.35"

Ting type, probably made at Ching-tê Chên.
See *The Art of the Chinese Potter*, PLATE 55.

TING WARES AND WARES OF TING TYPE

C 151. Plate 45

Shallow bowl of conical form with mouth folded inwards and a small spout. Grey porcelain with ivory-white glaze, impure and "tear-stained." The interior is unglazed except for an accidental splash, and it is engraved with a quatrefoil design shaded with combed lines. Dome-shaped cover with button knob and oblique radial lines incised. SUNG. H. 3.25"; D. 5.5"

C 152. Plate 34

Shallow cup of conical form with wide mouth and small base. Porcelain with ivory-white glaze, with "tear-stains" on the exterior. The lip is glazed and the base-rim unglazed and rough with kiln-grit.

Ting. SUNG. H. 1.5"; D. 4.9"

C 153. Plate 42

Vase of slender ovoid form with tall tapering neck and wide cup-shaped mouth; slightly spreading base. Greyish porcellaneous ware with cream-white glaze which ends in an uneven line just short of the base.

SUNG OR EARLIER. H. 18.4"

The surface seems to have been coated with black at some time.

C 154. Plate 30

Pair of slender vases with high shoulders and sides contracting gradually to the waist and spreading towards the base: short straight neck with spreading lip. Greyish porcelain with thick cream-white glaze, ?over a white slip: there are two faintly raised bands on the sides and the glaze is slightly stained in places. The base is unglazed.

?Ting. ?SUNG. H. 10"

C 155. Plate 30

Vase with ovoid body, sharply canted shoulders, and wide neck with flaring mouth: low spreading foot. Porcelain with beautiful ivory-white glaze: two raised bands on the neck and stem. Shallow glazed base.

SUNG. H. 5.75"

Ting type, probably made at Ching-té Chên.

See *The Art of the Chinese Potter*, PLATE 55.

C 156. Plate 40

? Incense burner in the form of a lion scratching his ear with his hind paw: he is seated on a round base with reeded sides. The mouth is open and there is a hole under the base. Greyish porcelain with glaze of slightly bluish tint. The hair of the skin and mane is finely etched.

?Ting. SUNG. H. 5.5"

C 157. Plate 44

Toy figure of Samantabhadra on a lion. Porcelain with bluish-white glaze which stops below the body of the lion: lozenge-shaped ring base.

?Ting. SUNG. L. 1.9"

TING WARE WITH MOULDED DESIGNS

C 162. Plate 29

Bowl with wide mouth, rounded sides, and small base: the lip is slightly everted and is cut in six shallow foliations. Porcelain with ivory-white glaze: "tear-stains" on the exterior. The interior is moulded in low relief with a floral spray on the bottom and a peony scroll on the sides.

Ting. SUNG. H. 3.5"; D. 10.25"

C 163. Plate 30

Incense vase of bronze form with depressed globular body: short straight neck and spreading lip: two handles of scroll form issuing from dragon heads. Porcelain with creamy-white

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glaze. Moulded on the exterior with two pairs of fish-dragons in low relief on a ground of key-fret in bronze style: key-fret border and a band of raised cable pattern below the rim. The base-rim has been ground to fit a stand. Ting. ? SUNG. H. 2.5"; D. (WITH HANDLES) 6.7"

C 164. Plate 29

Bowl with rounded sides and slightly everted rim with strengthening band outside. Greyish porcelain with brownish-cream glaze with "tear-stains." The interior is moulded in low relief with a lotus spray in the centre and lotus scrolls on the sides: scroll border. The base and the mouth-rim are both unglazed.

Ting. ? MING. H. 3.1"; D. 6.5"

C 165. Plate 31

Bowl of conical form with wide mouth and small base. Porcelain with ivory-white glaze: moulded inside with a design of a pair of flying phoenixes among peony flowers. There are wreathing marks outside and "tear-stains": the base is glazed and the mouth-rim unglazed and fitted with a metal band.

Ting. SUNG. H. 2"; D. 6.9"

See Hetherington, *The Early Ceramic Wares of China*, PLATE 21.

C 166. Plate 33

Dish with flat bottom, rounded sides, and narrow rim almost flat. Porcelain with warm ivory-white glaze: "tear-stains" on the exterior. Moulded inside with a design of two spotted deer among peony scrolls: on the sides are lotus flowers and foliage in a dotted ground. The edge of the rim is unglazed and fitted with a metal band.

Ting. ? SUNG. D. 8.4"

C 167. Plate 41

Dish with small base, narrow flat mouth-rim with raised edge, and low terraced sides. Porcelain with ivory-white glaze: "tear-stains" outside. Inside is a coiled archaic dragon in clouds moulded in low relief. The base-rim is unglazed.

Ting. SUNG. D. 6.25"

C 168. Plate 32

Dish, saucer-shaped, with low base-ring. Porcelain with designs moulded in low relief under an ivory-white glaze: "tear-stains" on the exterior, which is plain and shows knife-marks in the paste. Inside is a medallion of peony flowers enclosed by a band of key-fret, and on the sides a broad band of complicated lotus and peony designs. The base is covered with glaze and the mouth-rim unglazed and protected by a metal band.

Ting. LATE SUNG. D. 11.5"

There is a mould in the British Museum for impressing designs of this kind. It is dated 1189.

C 169. Plate 44

Bottle with bulbous mouth, and pear-shaped body moulded in low relief, with a basket-work design on which are applied two insects and two knots. Greyish-white porcelain with ivory-white glaze which stops some distance short of the base.

Ting. SUNG. H. 4"

C 170. Plate 32

Shallow bowl with wide mouth with foliate edge, lightly rounded sides, and small base. Porcelain, with designs moulded in low relief under a creamy-white glaze: "tear-stains" outside. Inside is a medallion with two fishes and wave lines in the centre; ducks and lotus plants in water scrolls on the sides and a key-fret border. The base is glazed and the mouth-rim unglazed and fitted with a metal band.

Ting. ? SUNG. H. 2"; D. 7.9"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 17, PLATE XXIV).

TING WARES AND WARES OF TING TYPE

C 171. Plate 32

Dish with fluted sides and narrow rim with raised wavy border. Grey porcelain with warm white glaze. Ornament moulded in relief. In the centre, two phoenixes flying among flowers: on the sides, spiral scrolls: and on the rim, a running scroll. The edge of the rim is unglazed; the base is glazed and stamped in the middle with a T-shaped mark which is perhaps accidental.

Ting. ?YÜAN. D. 8.1"

C 172. Plate 32

Bowl of conical form with wide mouth and small base. Porcelain with ivory-white glaze: "tear-stains" on the exterior. Moulded ornament inside in low relief, namely, a rosette with spiral petals in the centre and a broad band of peony scrolls on the sides, with a border of key-fret. The base is glazed and the lip unglazed and fitted with a metal band.

Ting. SUNG. H. 2.4"; D. 8.1"

C 173. Plate 32

Brush bath of square form with narrow projecting rim of ogee outline: the sides are deep and rounded and lobed in ogee form: the base is slightly concave. Greyish porcelain with warm white glaze. Moulded in low relief on the bottom with the design of fantastic animals emerging from waves and clouds, and on the rim with a *ju-i* pattern.

Ting type. ?MING. L. 5.75"

On the base is an engraved inscription which reads: "The sea horses and ocean rams sport in the waves. In fancy we see the red light rising over Fu-sang. This is no mere vessel for ornament; it is a brush-washer. The pure and chaste still abound, and the love of the spirit of antiquity. Imperial poem of Ch'ien Lung."

Fu-sang is one of the hills in the Taoist island paradise.

C 174. Plate 34

Bowl with rounded sides and small base. Greyish porcelain with brownish-white glaze running in "tears" above the base outside. The interior is moulded in strong relief with a lotus flower in the centre, and fan-tailed fishes in waves on the sides. The base-rim is unglazed.

Ting type. ?SUNG. H. 2.9"; D. 6"

C 175. Plate 34

Bowl with rounded sides and wide base. Buff-white porcellaneous ware with design of peony scrolls moulded in low relief in two bands inside and faint foliage on the bottom: thin cream-white glaze with surface rather rough and shiny, except where it is worn away. The outside is plain with a shallow groove below the lip. The base is unglazed and the mouth-rim glazed.

Ting type. H. 3.25"; D. 7.9"

T'U TING WARES

C 180. Plates 29 and 32

Pair of bowls of conical form with wide mouth and small base. Buff-grey porcellaneous ware with thick cream-white glaze crazed in parts. Moulded ornament inside in low relief, namely, the character *shou* (longevity) in seal form on the bottom, and radiating panels of foliage scrolls on the sides, above which is a faint key-fret pattern. The base-rim is unglazed and the lip is fitted with a metal band.

T'u Ting. ?SUNG. H. 3.25"; D. 7.75"

C 181. Plate 34

Bowl in the form of a Thibetan skull cup with small loop handle. Buff-white porcellaneous stoneware with warm cream-white glaze closely crazed. Inside are a faintly moulded design of dragons in clouds and a key-fret border. Flat unglazed base and unglazed mouth-rim.

T'u Ting. SUNG. L. 7"

Exhibited at the Manchester City Art Gallery, 1913.

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C 182. Plate 34

Bottle with pear-shaped body, tall slender neck, and spreading lip. Buff-white porcellanous ware with cream glaze. T'u Ting. ?SUNG. H. 5.2"

C 183. Plate 34

Bottle with globular body and tall slender neck, with two tubular handles. Greyish porcellanous ware with thick cream-white glaze finely crazed. T'u Ting. ?SUNG. H. 10.8"

The handles are like those on the arrow vases (see C 362).

C 184. Plate 34

Vase of double-gourd shape. Grey porcellanous ware with minutely crazed cream glaze, stained in places. T'u Ting. ?MING. H. 10"

C 185. Plate 35

Vase, bottle-shaped, with gourd body and bulbous neck moulded in eight lobes: at the base of the neck are an archaic dragon and a pearl in applied relief. The body is incised with lotus scrolls. Grey porcellanous ware with crazed cream glaze. T'u Ting. SUNG. H. 14"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 27, PLATE XXV).

C 186. Plate 35

Vase of double-gourd shape. Grey porcellanous ware with etched designs under a warm creamy-white glaze. The bulbs are covered with finely drawn lotus scrolls, and on the waist and neck are bands of key-fret. There are "tear-stains" on the base. T'u Ting. ?SUNG. H. 10.85"

C 187. Plate 35

Square vase of bottle shape, with depressed body shaped like a bowl with terraced cover, and tall slender neck slightly spreading at the lip: two scroll handles. A shallow flute runs down the angles of the vase. Buff-grey stoneware with thick irregularly crazed cream glaze over slip. T'u Ting type. ?MING. H. 9.8"

C 188. Plate 36

Incense bowl of depressed globular form with rounded lip and three rudimentary feet. Grey porcellanous ware with warm cream glaze slightly crazed: "tear-stains" on the base. Below the lip is a finely etched band of *ju-i* pattern. On the base is the reign mark, *ta sung hsi ning nien tsao* (=made in the Hsi Ning period of the great Sung dynasty) etched in an oblong panel. T'u Ting. D. 5.1"

The date of the Hsi Ning period is 1068-77: see p. 63, and Burton and Hobson, *Marks on Pottery and Porcelain*, 1912, p. 134.

C 189. Plate 36

Square vase with ovoid body and low straight base: flattened pyramidal cover with four loops: on the sides are two *t'ao t'ieh* masks with ring handles. Grey porcellanous ware with creamy glaze closely crazed. A band of key-fret is incised below the lip, on the base, and on the cover. T'u Ting. SUNG. H. 6.8"

See *The Art of the Chinese Potter*, PLATE 50.

C 190. Plate 37

Incense burner (*ting*) of oblong rectangular form with four feet, straight neck with expanded mouth, and two upright handles. Grey porcellanous ware with warm cream glaze faintly crazed. T'u Ting. ?SUNG. H. (WITH HANDLES) 9.2"

TING WARES AND WARES OF TING TYPE

C 191. Plate 38

Figure of a Buddhist lion mounted on a square box plinth. Buff-grey stoneware with irregularly crazed cream glaze over slip.

T'u Ting type. ?SUNG. H. 16.15"

Exhibited at the Manchester City Art Gallery, 1913.

C 192. Plate 39

Water-pot of beehive shape. Grey porcellanous ware with thick cream-white glaze. Incised ornament on the sides consisting of a chrysanthemum scroll and a key-fret border. Concave base.

T'u Ting. ?SUNG. H. 1.5"

C 193. Plate 39

Cup, bowl-shaped, with everted rim. Buff-white ware with warm creamy-white glaze crazed in parts. Two wheel-made rings break the contour of the sides and the lip is fitted with a metal band.

T'u Ting type. MING. H. 1.75"; D. 3.15"

C 194. Plate 39

Vase, bottle-shaped, with ovoid body and tall slender neck spreading at the mouth. Buff-white porcellanous ware with warm creamy-white glaze crazed in places. The ornament is boldly carved in relief and consists of two archaic dragons carrying a *ling chih* fungus in their mouths: one of them holds another fungus in its fore paw. A band of silk-worm scroll below the lip.

T'u Ting type. ?SUNG. H. 5"

C 195. Plate 39

Bottle with pendulous pear-shaped body and tall slender neck: low foot slightly spreading. Buff-white porcellanous ware with warm creamy glaze. The ornament is boldly carved in relief and consists of archaic lizard dragons (*chih lung*) with fungus plants (*ling chih*) in clouds: on the foot is a band of key-fret: and on the neck are *ju-i* ornaments and engraved scrolls and two double raised bands. The foot is mounted in silver gilt.

T'u Ting type. ?SUNG. H. 8.3"

See *Chinese Pottery and Porcelain*, PLATE 46.

C 196. Plate 43

Vase of flattened flask shape with tall slender neck and two scrolled handles in the form of archaic dragons. Grey porcellanous ware with crazed cream glaze. Ornament moulded in low relief, namely, on each side a four-clawed dragon and a phoenix in clouds.

T'u Ting. ?YÜAN. H. 14.3"

The intention of the flask shape is already lost, there being no proper provision for a cord to suspend it, and the archaic dragons have almost become conventionalized into scrolls: but the fact that the Imperial dragon has only four claws seems to point to a pre-Ming date.

C 197. Plate 39

Vase of flattened flask shape, slender tapering neck, and two scroll handles. Grey porcellanous ware with cream glaze and ornament moulded in low relief consisting of bats in cloud-scrolls: key-fret borders.

T'u Ting. MING. H. 7.1"

Cf. C 196. The handles here have lost all resemblance to their original dragon form.

See *The Art of the Chinese Potter*, PLATE 50.

C 198. Plate 40

Paper-weight in the form of a boy sleeping on a rock. Buff-white porcellanous ware with cream glaze crazed in places.

T'u Ting. SUNG. L. 6.3"

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C 199. Plate 44

Paper-weight in the form of a lady reclining on a box-shaped couch with open-work rail on the ends and back. Greyish porcellanous ware with cream glaze. The front of the box is incised with a landscape and the ends with grasses.

T'u Ting. ?SUNG. L. 6.5"

C 200

Paper-weight of similar form: the open-work plainer and the sides of the box undecorated. Similar ware.

L. 7.1"

C 201. Plate 40

Paper-weight of similar form and ware: but the lady has a dog beside her on the couch, and the front of the box is engraved with drapery and scrolls.

L. 7.25"

C 202. Plate 42

Vase with ovoid body, tall slender neck, and flaring mouth with ogee foliations on the lip: the base is slightly spreading and there is a raised ring above it: on the shoulder are a slightly raised band and two lion masks with fixed rings. Grey porcellanous ware with finely crazed cream-white glaze.

T'u Ting. SUNG. H. 15.9"

See *The Art of the Chinese Potter*, PLATE 56.

C 203. Plate 40

Model of an elephant, the saddle cloth moulded with lotus designs, key-fret borders, and valance in low relief. Grey porcellanous ware with warm ivory glaze crazed in places.

T'u Ting type. SUNG. L. 11"

See *Chinese Pottery and Porcelain*, PLATE 26.

C 204. Plate 44

Miniature vase in the form of a basket, the sides moulded in low relief. Greyish-white porcellanous ware with cream glaze.

T'u Ting. SUNG. H. 2.3"

C 205. Plate 44

Vase of egg shape with base slightly concave. Grey stoneware with cream glaze lightly crazed and stained.

T'u Ting. ?SUNG. H. 2.5"

C 206. Plate 44

Jar of flattened oval form with flat base trimmed at the edge: rounded cap cover with two loops on the rim corresponding with two others on the shoulder of the jar. Grey porcellanous stoneware with cream glaze: the surface moulded in basket pattern.

T'u Ting. SUNG. H. 4.4"

C 207. Plate 44

Vase of flattened flask shape with small neck (ground down at the mouth). Grey porcellanous ware with a foliage palmette on each side in sunk relief: crackled cream glaze: the base is unglazed.

T'u Ting. ?SUNG. H. 14"

C 208. Plate 45

Bowl with slightly rounded sides and small base: the mouth-rim cut in six shallow foliations from which six ribs in faint relief run down the sides within. Buff-white porcellanous ware with cream-white glaze closely crackled and stained in places. Outside, below the rim, is a line of ?saggar-marks. There is glaze on the base-rim, and the lip is unglazed and fitted with a metal band.

T'u Ting. SUNG. H. 3.2"; D. 6.9"

TING WARES AND WARES OF TING TYPE

OTHER WARES OF TING TYPE

C 212. Plate 40

Paper-weight in the form of a rabbit sitting on an octagonal base. Buff-white stoneware with thick cream glaze: the eyes touched with black slip. Ting type. SUNG. H. 3.75"

Exhibited at the Manchester City Art Gallery, 1913.
See *The Art of the Chinese Potter*, PLATE 80.

C 213. Plate 41

Vase with slender pear-shaped body and wide, straight neck spreading at the mouth: low spreading foot: a raised band at the junction of the body and neck. Grey porcellanous ware with cream glaze mottled and streaked with brownish gummy drops.

Ting type. ?SUNG. H. 6"

C 214. Plate 41

Vase of slender oval form with contracted neck (cut down) and low spreading base. Buff-white stoneware with creamy crackled glaze over an incised pattern of floral scrolls, with a band of *ju-i* heads above and below, and key-fret on the neck. Copper band on the mouth.

Ting type. ?SUNG. H. 7.5"

C 215. Plate 44

Miniature ewer with ribbed oval body, small neck with spreading lip, and loop handle. Grey porcellanous ware with cream glaze over slip.

Ting type. SUNG. H. 2.5"

C 216. Plate 44

Vase of flattened flask shape with short straight neck and low oval foot pierced for a cord: two loop handles on the shoulders. Buff-white stoneware with creamy crazed glaze and ornament in low relief consisting of radial lines descending from the neck and spreading over the body, *ju-i*-shaped pendants and curling waves.

Ting type. ?SUNG. H. 8.4"

C 217. Plate 64

Jar with ovoid body, short neck with spreading lip, and low spreading base. Greyish-white porcellanous ware with bold design of scrolled foliage relieved by cutting away the ground, and with incised details: thick ivory-white glaze. The base is almost bare of glaze.

Ting type. H. 5.5"

See *The Art of the Chinese Potter*, PLATE 80.

C 218. Plate 29

Dish with narrow channelled rim, rounded sides, and small base with wide flat ring. Greyish-white porcellanous ware with cream glaze and a few greenish stains. Inside is a medallion with incised design of fish and ?lily flowers deeply cut. On the base is an incised inscription partly covered with glaze: *chih yüan pa nien tsao kung yung* = made in the eighth year of Chih Yüan (A.D. 1271): for official use.

Ting type. D. 7.6"

Chih Yüan is a *nien hao* of Kublai Khan who was already master of northern China at the date indicated.

C 219. Plate 45

Ewer in the form of a winged mermaid: the spout issues from her breast and there is a filler on the back and a scroll handle connecting head and tail. Buff-white stoneware with creamy glaze of Ting type.

Ting type. ?SUNG. L. 7.1"

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C 220. Plate 41

Jar, cylindrical, with flat base trimmed at the edge. Grey porcellanous stoneware with warm white glaze over slip. On the body is a band of trellis pattern incised through the slip, and above this is a row of studs. The inside is ribbed and finished in a spiral.

? Tz'ü Chou ware. SUNG. H. 4.1"

C 221. Plate 41

Vase with slender ovoid body, contracted neck, and spreading lip: low base. Buff-grey porcellanous stoneware with thick cream glaze over slip. Graffiato ornament, a peony plant, and flying phoenix. The glaze has peeled off in places.

? Tz'ü Chou or Kiangsu ware. ? SUNG. H. 19.5"

C 222. Plate 45

Bottle with depressed globular body, small neck with spreading lip, and two double-strand loop handles. Grey stoneware with wash of white slip and warm creamy glaze, both stopping short of the base: a few splashes of brown-black slip on the handles.

Tz'ü Chou type. ? FOURTEENTH CENTURY. H. 3.25"

C 223. Plate 38

Bottle with depressed globular body, tall slender neck swelling into eight lobes below the mouth. On the neck are two tiger mask and ring handles in applied relief. Grey porcellanous ware with wash of slip and crackled cream glaze: both glaze and slip stop short of the base.

T'u Ting type. ? SUNG. H. 8.75"

Possibly made at Tz'ü Chou.

C 224. Plate 38

Vase with small depressed globular body and tall cylindrical neck with projecting lip: low spreading base. Grey porcellanous ware with thick cream-white glaze over slip. The interior is unglazed and has burnt a brownish colour.

T'u Ting type. ? SUNG. H. 7.2"

Possibly made at Tz'ü Chou.

C 225. Plate 45

Bowl with wide mouth, rounded sides, and slightly everted rim with a strengthening band outside: small base. Buff-grey stoneware with wash of slip and crackled greyish-cream glaze covering the interior and the upper part of the exterior, with a few trailing drops running down the sides. Inside is a graffiato design of lotus flowers and foliage with a background of combed lines: and five spur-marks.

Tz'ü Chou type. SUNG. H. 3.6"; D. 9"

C 226. Plate 45

Jar with globular body, short straight neck, and spreading mouth. Buff stoneware with wash of white slip and thick cream glaze irregularly crazed and stained. There are wheel-ridges on the sides; and both glaze and slip stop short of the base, the former running down in waxen drops here and there.

? Kiangsu or Tz'ü Chou ware. SUNG. H. 3.7"

Ware of this kind was found at Külühsien.

C 227. Plate 42

Vase with high-shouldered baluster body and small mouth, the neck cut down. Buff stoneware with closely crackled cream glaze over white slip, clouded with pinkish-grey and brown stains from burial.

Külühsien type. SUNG. H. 12"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 22, PLATE XXX).

C 228. Plate 30

Vase with slender pear-shaped body and tall neck slightly spreading at the lip. Buff-grey stoneware with closely crackled cream-white glaze clouded with buff staining: on the shoulder is a band of dragon fret with key-fret borders faintly incised.

Kiangnan Ting. ? MING. H. 17.9"

TING WARES AND WARES OF TING TYPE

C 229. Plate 43

Vase with slender ovoid body, straight neck flaring at the mouth, and low spreading foot. There is a raised ring above the base and a collar on the neck. Buff-grey porcellanous stoneware with warm ivory glaze minutely crazed and clouded with staining. The glaze has the dull lustre of an ostrich egg.

Kiangnan Ting. ?SUNG. H. 12"

C 230. Plate 43

Vase of slender oval form with neck slightly contracted and spreading at the lip: base ground down. Grey porcellanous ware with creamy glaze minutely crazed. Ornament consisting of archaic bronze designs and key-fret in slightly raised lines, and borders of stamped *ju-i* heads and scrolls.

Kiangnan Ting. ?SUNG. H. 12.3"

C 231. Plate 45

Dish of shallow bowl shape with narrow projecting rim, the sides shaped in ten shallow lobes: small base. Greyish porcelain with wash of white slip and a warm white glaze which stops in an irregular line short of the base.

Kiangsu ware. SUNG. D. 4.75"

C 232. Plate 45

Saucer dish with small base. Greyish porcelain with wash of white slip and warm white glaze which stops in an irregular line short of the base. Moulded inside in low relief with an oblique-petalled flower and a band of combed wave pattern, separated by an unglazed ring.

Kiangsu ware. SUNG. D. 4.5"

C 233. Plate 34

Bowl, or cup, with straight sides rounded below and small base. Fine grey porcellanous ware with cream-white glaze ? over slip. The base is unglazed and there is an unglazed patch beside it and on the bottom inside. The mouth-rim is bound with metal.

Kiangsu ware. SUNG. D. 4"

C 234. Plate 45

Bowl of conical form with narrow deep base: the mouth-rim is grooved and projects slightly, and the sides are shaped in seven lobes and show wheel-ridges on the exterior. Buff-grey stoneware with thick cream glaze over white slip. Four spur-marks inside.

? Kiangsu ware. SUNG. D. 6"

C 235. Plate 38

Figure of Shou Lao, God of Longevity, carrying a *ju-i* sceptre in his right hand. Grey stoneware with crackled cream glaze over slip with brownish stains: base suggesting rock work.

? Kiangsu ware. ?SUNG. H. 10.75"

The figure has the appearance of old ivory.

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 35, PLATE XXIII), and Manchester City Art Gallery, 1913.

C 236. Plate 38

Figure of Shou Lao, of a similar model. Red stoneware with wash of white slip and a cream glaze with pinkish stains.

Kiangsu ware. ?SUNG. H. 10.75"

C 237. Plate 41

Lamp made in three parts with cup-shaped container, and double-flanged stand. Greyish stoneware with wash of white slip and cream glaze both stopping short of the base in each section.

? Kiangsu ware. SUNG. TOTAL H. 6"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 8, PLATE XXIII).

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C 238. Plate 37

Incense burner of cauldron shape (*ting*) with globular body, short cylindrical neck, and flanged mouth: three feet with lion masks. Reddish stoneware with wash of white slip and thick cream glaze, crazed and discoloured in parts. Ornament in applied relief—two quatrefoil panels with lily flowers, and floral scrolls between. The inside is unglazed.

? Kiangsu ware. ? SUNG. H. 10.75"

C 239. Plate 39

Ewer with wide ovoid body: slender neck modelled with a phoenix head in relief: cup-shaped mouth with foliate rim: scroll handle and small octagonal spout. Buff-grey stoneware with cream glaze over white slip, both stopping short of the base. The shoulder is bordered by a ridge.

? Kiangsu ware. SUNG. H. 7.15"

C 240. Plate 41

Flower-pot with globular body and wide straight neck expanding at the lip and bordered below by a ridge: spiral finish inside: small base. Buff-white stoneware with wash of white slip and a warm white glaze minutely crazed. Ornament deeply incised, a peony scroll on the body and gadroons on the neck.

? Kiangsu ware. SUNG OR YÜAN. H. 4.7"

C 241. Plate 45

Jar with depressed ovoid body moulded in melon-shaped lobes: short neck and wide mouth. Buff-grey stoneware with wash of white slip and thick creamy glaze which stops short of the base. Spiral finish inside.

Kiangsu ware. SUNG. H. 3.45"

Exhibited at the Manchester City Art Gallery, 1913.

C 242. Plate 45

Jar with globular body and low neck. Buff-grey stoneware with coating of white slip and a warm white glaze which stops short of the base.

Kiangsu ware. SUNG. H. 2.7"

C 243. Plate 44

Miniature box and cover, circular: porcelain with ivory-cream glaze of Ting type. On the cover a formal flower in low relief with a spot of brown in the centre.

SUNG. D. 1.4"

C 244

Miniature vase with globular body, spreading foot, and wide mouth. Buff porcellanous ware with thick black glaze on the exterior.

? Tz'ü Chou. SUNG. H. 1.4"

C 245

Miniature box and cover with lobed sides: the cover moulded in the form of a six-petalled flower half open. Buff porcellanous stoneware with wash of white slip: a thick creamy glaze on the cover and traces of glaze on the box. Hollow base with stamped character indistinct.

? Kiangsu ware. SUNG. D. 2.2"

C 246

Miniature box of similar form but with plain lobing: brown glaze inside. The same mark.

D. 2.2"

C 247

Ewer with slender ovoid body, tall neck spreading at the mouth, short handle and rudimentary spout. Reddish stoneware with white slip coating and warm white glaze, with a splash of green round the spout.

SUNG. H. 4"

Probably made at Hsiao Hsien, Northern Kiangsu.

TING WARES AND WARES OF TING TYPE

C 248

Toy in the form of a child in a cage-chair. Porcelain with creamy-white glaze: spots of brown on the eyes and hair. SUNG. H. 1.2"

C 248-257. Toy figures of various kinds are known to have been made at Yen-chia-chuang, near Chang-tê Fu (see p. 38), and also at Hsiao Hsien, in Kiangsu (see *Transactions of the Oriental Ceramic Society*, 1924-25, *loc. cit.*).

C 249

Toy in the form of a seated monkey: porcellanous ware with transparent brown glaze. H. 2"

C 250

Toy in the form of a monkey: similar ware. H. 2.25"

C 251. Plate 44

Two toys in the form of a horse with rider holding on to its neck. Light buff stoneware with creamy-white glaze. SUNG. H. 2.25"

C 252

Toy watch-dog with collar: roughly modelled. Buff stoneware with wash of white slip and creamy-white glaze with touches of brown. SUNG. H. 2"

C 253. Plate 44

Toy figure of a duck swimming. Porcellanous ware with greenish-white glaze and touches of brown. SUNG. H. 1.5"

C 254

Toy figure of a horse and rider roughly modelled. Similar ware. H. 1.3"

C 255

Toy figure of a hen. Buff stoneware with brown glaze. H. 1.75"

C 256

Two toy figures of goats with the horns looped over so as to form ring handles. Buff stoneware with wash of white slip on the bodies and of brown on the heads: creamy glaze. SUNG. H. 2.5"

C 257. Plate 44

Toy figure of a sheep: porcelain with white glaze on the body and head. SUNG. L. 1.25"

B 54. Plate 34

Miniature incense vase with globular body, cylindrical neck spreading at the lip, and two flat loop handles: three feet with a small loop under the base. Porcelain with thick bluish glaze with spots of iron brown. The interior is unglazed and has burnt light red.

Ju type. SUNG. H. 1.85"

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B 55. Plate 34

Cup of conical form with narrow deep base slightly expanding. Porcelain with pure white glaze which takes a faint bluish-green tint where it has run thick near the base. The base is unglazed beneath and on part of the sides and the biscuit shows signs of browning.

SUNG. H. 2.25"; D. 4"

This dainty little cup is difficult to place and seems to belong to the Ju type rather than the Ting: see Vol. ii.

B 56. Plate 39

Cup of conical form with wide mouth and small shallow base. Porcelain with white glaze tending to bluish green in the thicker parts. The interior is moulded in low relief with an open flower in the centre and peony scrolls on the sides with three nude boys. The base is unglazed and burnt brown in the centre.

SUNG. H. 2.15"; D. 4.1"

The finish of the base and the tone of the glaze suggest that this cup is Ju type rather than Ting: see Vol. ii.

THE TZ'Ü CHOU GROUP

IF the Tz'ü Chou wares did not greatly appeal to the refined taste of the old Chinese literatus, modern European collectors, who cannot afford to be so particular, have shown a remarkable avidity in absorbing the many good specimens which have reached the Western market during the last fifteen years. The big shapely vases with their bold designs painted in black slip, incised or carved, have decorative qualities which command general admiration, and they already form a large and prominent group in our collections. For convenience' sake we call the whole of this group Tz'ü Chou type, though we are conscious that even the perennial activities of the Tz'ü Chou potters could not have been responsible for more than a part of it. Other potteries which made wares of a kindred type are gradually becoming known by name, but so far we have had very little definite information as to the nature of their productions, and we must still rely on the phrase Tz'ü Chou type to cover many of the varieties described in this section of the Catalogue.

Tz'ü Chou (Tzechow), formerly gazetted in the Chang-tê Fu in the north of Honan, to-day belongs to the Kuang-p'ing Fu in southern Chihli. The history of its potting industry extends from the Sui dynasty to the present day, a span of some fifteen hundred years. The earliest description of it so far recorded is in the *Ko ku yao lun* which gives the following notice of "old Tz'ü wares"—"The good kinds are like the Ting ware, but without the tear-stains. Some specimens have engraved ornament (*hua hua*), and others painted ornament (*hsiu hua*). For the plain ones the price is higher than that of Ting ware.¹ The recent specimens² are not worth discussing." The *T'ao lu* quotes this passage almost verbatim, adding little except that the Tz'ü Chou ware had a high reputation in the Sung dynasty. A passage in the K'ang Hsi Encyclopaedia³ mentions Tz'ü Chou as supplying vases and wine-jars to the Court in the Hsüan Tê and Chia Ching periods of the Ming dynasty. An incidental reference in the *T'ao lu*⁴ shows that the Tz'ü Chou factories were still active in the late eighteenth century; and Dr. Bushell tells us that in his day they were still supplying the commoner kinds of ware required by the Peking market.

Indeed, it was from one of these modern specimens, now in the British Museum, that we were first able to identify the typical Tz'ü Chou pottery, with its sketchily painted designs in black and red slips under a creamy-white glaze. This identification was soon confirmed by specimens of earlier date (such as C 309) which bear the characters *ku hsiang* and *hsiang ti* (old Hsiang and land of Hsiang), an old name for the Tz'ü Chou district. These particular specimens are probably of seventeenth-century date, but they are painted in a style which enables us to recognize the early Ming and Yüan examples of the ware, and from these in turn we get a clue to the Sung specimens. Again, when the same type of design was found executed in engraved lines, as on C 384, we had the link between the black-painted and the incised or graffiato Tz'ü Chou, and this, with our newly acquired knowledge of the Tz'ü Chou body and glaze, enabled us to go a step further and identify the *champlevé* specimens on which the ornament is expressed by cutting away the ground round the designs. All these types were doubtless made at Tz'ü Chou, but it was soon apparent that they were not made at Tz'ü Chou alone.

Fragments of the big vases, etc., with treacly black and brown glazes, and bold foliage scrolls in *champlevé* carving, were found by Sir Aurel Stein in Turkestan and at Kharakhoto, on the borders of Mongolia, and by others on the sites of ruined cities along the bend of the Yellow River. It is likely that these districts were supplied by potteries nearer to hand than Tz'ü Chou, and we

¹ Specimens of plain Tz'ü Chou ware are to be looked for among those classed as "Ting types" in this Catalogue (p. 31). None of them, however, can be said seriously to challenge the Ting ware.

² The *Ko ku yao lun* was published in 1387 and revised and enlarged in 1459. ³ *Loc. cit.*, p. 1. ⁴ Julien *op. cit.*, p. 31.

THE EUMORFOPOULOS COLLECTION

know of potteries in Shensi and Shansi which may have served them. Again, the cream glazed type with sketchy designs painted in black slip was found in a Sung tomb near Weihsien,¹ in Shantung, as was also a blue glazed pottery with similar black painting. The natural source of supply for pottery in this locality would be Po-shan, where potteries have existed time out of mind; and a very interesting specimen in the collection (C 299) confirms the theory that black-painted cream-glazed ware was one of the Po-shan productions. This piece is inscribed "made by the Ho family at Po-shan." Another² of the Weihsien finds is a vase with brown glaze on the lower half and yellowish white on the upper half, with a sketchy bird design in black: this seems to indicate that such pieces as C 291 and 292 may also be of Po-shan make.

Again, there are similar black-painted wares among the pottery found near Süchowfu in Kiangsu,³ and which probably came from the neighbouring potteries at Hsiao Hsien: Lo Chên-yü,⁴ the Chinese antiquary, ascertained from the objects dug up on the pottery sites that wine-jars with black designs on white ground were made at Yang-ch'êng, in southern Shansi, in the Sung and Yüan periods: and we learn from the same authority that porcelain pillows came from the old kilns at Yen-chia-chuang, beyond the northern suburb of Chang-tê Fu, and that the small toys⁵ in the form of persons, horses, dogs, etc., came from the old kilns of a potter named Wang, situated sixty *li* west of the same town. Chang-tê Fu we know was formerly the prefectural city of Tz'ü Chou, and Yen-chia-chuang is no great distance from Tz'ü Chou: so we may perhaps regard these kilns of Wang, and those at Yen-chia-chuang, as part of the local industry. Finally, the *T'ao lu* informs us that potteries at Hsü Chou, in central Honan, made wares with the Tz'ü Chou clay in the Ming dynasty, some plain white and some decorated, and that "compared with the recent wares⁶ of Tz'ü Chou they are superior."

Consideration of these facts must make us cautious in naming the provenance of wares of the Tz'ü Chou type. It is true that we have certain authenticated specimens to guide us. There is the modern specimen in the British Museum, which we have already mentioned, coarsely made of buff-grey stoneware without any white slip dressing and painted in black and orange-red slips under a yellowish-white and closely crazed glaze. Then we have the "Old Hsiang" pillows (C 309) which may be regarded as typical Tz'ü Chou of the better kind, with a putty-coloured porcellaneous stoneware body coated with white slip and well painted in black under a creamy transparent glaze with panel-designs enclosed by foliage scrolls. But here we are faced with the disconcerting fact that our Po-shan flask (C 299) does not appreciably differ from these in material, and the same applies to certain of the specimens found in Kiangsu. On the other hand some of the Kiangsu wares have a distinctly red body under their covering of white slip and cream glaze, and the body of the Weihsien finds, described by Laufer, is light reddish or reddish buff. The fragments found by Sir Aurel Stein in Turkestan and at Kharakhoto almost all have a distinctly yellowish-buff body. Whether these slight distinctions in the colour of the body material are due to variations in the firing temperature of the kilns rather than to radical differences in the clays used is by no means clear: for we have both buff-grey and red wares in the same groups. But it is in any case certain that there were quite a number of potteries making wares of Tz'ü Chou type, and with very similar materials.

But if the identification of these wares is far from easy, it is hardly less difficult to date them. The constancy with which the typical style of decoration was perpetuated is shown by comparison between the early and the modern specimens: both have the same sketchy plant designs in black, and the modern work is only distinguished by poverty of drawing and lack of finish. Style, form, and finish, indeed, must often be our principal criteria of age, and it is easy to see that they leave far too much to personal opinions. Fortunately there are a few signposts to help us on our way. There are the frankly modern pieces, then the "Old Hsiang" pillows with marks in stamped

¹ This important find was published with illustrations by Laufer, *Chinese Pottery of the Han Dynasty*, Appendix II.

² See Laufer, *loc. cit.*, Plate LXX, fig. 2.

³ Specimens are in the British Museum. See *Transactions of the Oriental Ceramic Society*, 1924-5.

⁴ Quoted by P. Pelliot, *Notes sur l'histoire de la Céramique Chinoise*, Paris, 1923, p. 53.

⁵ These small toys were also made in the Kiangsu potteries; see *Transactions of the Oriental Ceramic Society*, 1924-5.

⁶ The *T'ao lu* was written late in the eighteenth century.

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cartouches in a style not usual before the seventeenth century. There is C 308, a wine-jar with the Wan Li mark, embellished with enamels of the Ming "red and green" family. Other enamelled specimens such as C 352 and 354 have the typical Ming turquoise-green among their colours. Then there is the black-painted wine-jar (C 295), dated in the year 1446, and there is a black glazed gallipot with *champlevé* carving and the date corresponding to A.D. 1305. The Turkestan and Kharakhoto fragments can be dated within a period ranging from the twelfth to the fourteenth or early fifteenth century, and the sites along the bend of the Yellow River, which yielded similar wares, are those of cities destroyed at the end of the Yüan dynasty. A pillow in the British Museum bearing the date 1071 helps us with two characteristic kinds of decoration, (1) *champlevé* with floral scrolls in cream on a mouse-grey ground, and (2) incised ornament with a "fish-roe" ground diapered with small stamped circles.¹ As to the early use of red and green enamels on ware of Tz'ü Chou type, the *Kokka* (November 1921) illustrates a bowl so decorated, which is dated in the year 1201. The old city of Külühsien was destroyed in 1108, and among the quantities of pottery excavated on the site are several varieties of the Tz'ü Chou types. With this guidance we can do much, but there will always remain many specimens of uncertain date and provenance.

TZ'Ū CHOU TYPES WITH DESIGNS PAINTED IN BLACK SLIP

C 270. Plate 46

Vase with baluster body, slender neck slightly expanding upwards, and spreading lip folded down in five foliations: wide terraced foot. Buff-grey stoneware with wash of white slip and finely drawn designs in brown-black under a cream glaze. On the body are two graceful branches of iris-like flowers and foliage: three foliage sprays on the neck. The base is unglazed.

Tz'ü Chou. SUNG. H. 14.8"

See *The Art of the Chinese Potter*, PLATE 84.

C 271. Plate 47

Vase of slender oval form with small mouth and projecting lip. Grey porcellanous ware with cream glaze, minutely crazed, over white slip. Round the middle is a broad belt of marbling in red and black clays, bordered with bands of black slip. The rest of the ornament is painted in black slip: on the shoulder, a band of peony scrolls with graffiato details, bordered with black: above the base, a band of stiff leaves and a band of scrolls bordered with black. Base unglazed.

Tz'ü Chou. SUNG. H. 15.8"

See *Chinese Pottery and Porcelain*, PLATE 33.

C 272. Plate 47

Vase with ovoid body, short straight neck, and projecting lip. Grey porcellanous stoneware with smooth greyish-white glaze. On the shoulder are three lily medallions with outlines incised and filled with black slip: above and below are two faintly raised bands. The base is unglazed.

Tz'ü Chou. SUNG. H. 10.75"

C 273. Plate 48

Bottle with globular body, small neck slightly expanding upwards, and projecting rim grooved inside the lip. Grey porcellanous stoneware with warm white glaze over slip, minutely crazed: painted in intense black slip with two sprays of ?chrysanthemum, two butterflies and smaller insects: scratched shading in parts of the design. On the shoulder, a band of oblique petal pattern. Radiating lines scored in the base.

Tz'ü Chou. SUNG. H. 9.5"

Exhibited at the Manchester City Art Gallery, 1913.

¹ Rucker Embden (*op. cit.*, Plates 33 and 34) suggests that specimens of both these types were made at Yao Chou and P'ing-yang Fu.

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C 274. Plate 49

Jar, ovoid, with wide mouth: the neck cut down. Buff stoneware with wash of white slip and designs painted in intense black under a cream glaze, namely, three boldly drawn plants. The slip and glaze stop short of the base and the glaze has run down in a scrawled line in places. Spiral finish inside.

Tz'ü Chou type. SUNG. D. 4.5"

C 275. Plate 50

Basin with steep, slightly curving sides, wide everted rim with raised edge, and very shallow base with wide flat rim. Grey stoneware with cream glaze over white slip inside: painted in intense black with a clump of flowers in the middle, petal panels on the sides, and five arched compartments on the rim with leaf ornaments inside them and half-flowers in the spandrels. Black glaze irregularly spread over the outside and ending in a wavy line below the rim. Unglazed base.

Tz'ü Chou. SUNG. D. 14.8"

C 276. Plate 50

Bottle with pear-shaped body and slender neck spreading at the mouth. Buff stoneware with wash of white slip and a cream glaze, both stopping short of the base. Painted in brown-black slip with freely drawn floral sprays and a band of hatched wave pattern and cash symbols.

Tz'ü Chou. SUNG. H. 13.25"

Exhibited at the Manchester City Art Gallery, 1913.

C 277. Plate 50

Bottle with pear-shaped body and slender tapering neck spreading at the mouth. Buff-grey stoneware with wash of white slip and cream glaze much stained. Painted in black slip, which has taken on a silvery lustre in places, with finely drawn peony sprays and a band of angular fret. The base is unglazed.

Tz'ü Chou. SUNG. H. 13.75"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 64, PLATE XXVIII), and Manchester City Art Gallery, 1913.

C 278. Plate 51

Jar with ovoid body, sharply canted shoulders, short straight neck, and wide mouth. Buff-grey stoneware with wash of white slip and a transparent glaze of slightly creamy tint. Painted in black slip under the glaze. On the body are three panels of stiff flowers with leaves in the spaces: on the shoulder formal flowers and foliage. The details throughout are etched in the black slip.

Tz'ü Chou. ? SUNG. H. 7"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 51, PLATE XXVIII).

C 279. Plate 51

Dish, saucer-shaped, with small base with conical finish beneath. Buff-grey stoneware with wash of slip inside and on the edge of the exterior. Warm white glaze. Painted in dull black slip under the glaze with a band of sketchy grass designs: a black disc in the centre and ring borders. Below the line of the white slip outside is a band of brown-black glaze. The base is unglazed and there are sand-marks on the edge: five sand-marks in the dish inside.

Tz'ü Chou type. SUNG. D. 7"

C 280. Plate 54

Water-dropper in form of an ox lying down. Grey stoneware with cream-white glaze over slip and a few touches of brown-black. Rosettes are moulded in low relief on the body and a halter is similarly indicated on the head. There is a hole in the back for filling and a small one in the mouth for pouring.

Tz'ü Chou type. ? SUNG. L. 3.5"

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C 281. Plate 60

Vase with slender oval body, small neck with spreading lip, and spreading base. Buff stoneware with wash of white slip and creamy crazed glaze. Painted under the glaze in black slip with graffiato details: on the body is a broad belt with two panels with a phoenix in clouds in each and stiff leaf designs between: a belt of spiral scrolls on the shoulder and another of stiff leaves on the stem, each bordered by triple bands of black. Black glaze on the lip. The base is unglazed and roughly hollowed.

Tz'ü Chou type. SUNG. H. 14.5"

The Art of the Chinese Potter, PLATE 82.

C 282. Plate 61

Figure of the Taoist Immortal, Chung-li Ch'üan, seated—a corpulent man with black beard and hair, the latter bound with a fillet, his robe hanging loosely over his shoulders and exposing his chest and abdomen: his left hand held an attribute now missing. Grey porcellaneous stoneware with wash of white slip and a cream glaze, the details coloured in black slip. On the ground under his foot is the handle of an implement. Flat base: hollow beneath and coloured with brown slip inside.

Tz'ü Chou. ?SUNG. H. 10.5"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 41, Plate XXVI); and Manchester City Art Gallery, 1913.

C 283. Plate 64

Vase with depressed globular body, short expanding neck, and wide mouth: low spreading foot. Grey porcellaneous ware with yellowish-white glaze minutely crazed. On the body is a bold scroll of peony flowers and foliage painted in brown-black slip with incised details: the shoulder, neck, and interior are washed with the same brown-black. Spiral finish inside. Under the base is a character in ink.

Tz'ü Chou. SUNG. H. 4.4"

C 284. Plate 68

Bottle with globular body, short narrow neck, and lip folded downwards. Grey porcellaneous stoneware washed with white slip with a broad band of moulded basket-work on the sides: above and below this is a wash of black slip and the joints of the basket-work are touched with black: the whole is covered with a transparent cream glaze. The base is unglazed.

Tz'ü Chou. ?SUNG. H. 9.3"

C 285. Plate 52

Vase with ovoid body and small neck with projecting lip. Grey porcellaneous stoneware with cream-white glaze. Painted in intense black slip with three plant designs, each with peony-like flower and feathery foliage. The whole, except under the base, is covered with a rich green glaze. Spur-marks on the base-rim.

Tz'ü Chou type. SUNG. H. 11.9"

See *The Art of the Chinese Potter*, PLATE 85.

C 286. Plate 71

Bowl with globular body and contracted mouth with low rim: the base slightly concave. Buff-grey stoneware with wash of white slip and designs delicately painted in black under a cream glaze which is crazed and clouded with pinkish-grey stains. On the sides are cloud-scrolls, and on the shoulder is a band with four panels containing sages in landscape, with lily and chrysanthemum designs between, in a cross-hatched ground: below this is a narrow black band with white lozenges.

Tz'ü Chou type. ?SUNG. H. 3.6"

The clouded crazed glaze is similar to that on the pots found at Külühsien (see p. 20).

C 287. Plate 72

Jar with wide ovoid body, short straight neck, and cap cover. Buff-grey stoneware with wash of white slip and designs painted in black under a cream glaze. On the sides, three half-flowers;

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and on the shoulders a band of roughly sketched flowers and leaves, and a narrow band of leaves: these groups of ornament are separated by rings. On the cover is a floral spray. Black glaze inside.

Tz'ü Chou. SUNG. H. 4.9"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 54, PLATE XXVIII).

C 288. Plate 72

Deep bowl with rounded sides contracting at the mouth and small base. Buff stoneware with wash of white slip covering the interior and the upper part of the exterior: creamy crazed glaze. Painted in black slip with a broad band of quatrefoil diaper filled in with petal designs.

Tz'ü Chou type. SUNG. H. 5.7"

C 290. Plate 72

Jar, octagonal, with ovoid body, flattened shoulders, and short straight neck. Grey porcellaneous stoneware with creamy crazed glaze over white slip; pinkish-grey stains due to infiltration. Decorated with a chrysanthemum spray in black, the blossoms incised in outline, and a cursive inscription. The base is glazed and the interior strongly crackled.

Tz'ü Chou. ?SUNG. H. 5"

C 291. Plate 68

Vase with ovoid body and small straight neck with projecting lip. Buff stoneware decorated with two bands of freely sketched grass designs in black on white slip under a yellowish-white glaze: below the white is a band of dark brown slip, and the lip is edged with brown. Deeply hollowed base with a wash of brown inside it.

Probably Po-shan ware. SUNG. H. 10.4"

C 292. Plate 68

Vase with slender ovoid body, small straight neck with spreading lip and four leaf-shaped loop handles: low base. Buff stoneware with creamy crazed glaze on the upper parts, and brown glaze on the lower third. The cream-glazed part is painted in brown-black slip with roughly sketched flowers and scrawled characters, and two dragon forms in clouds with scratched details: on the shoulder are plain bands and sketchy grasses: black edge on the rim. On the base is a criss-cross mark slashed with a knife: sand-marks on the base-rim.

Probably Po-shan ware. SUNG. H. 17.5"

C 293. Plate 69

Pillow in the form of a crouching lion with leaf-shaped head-rest (the edges of which are broken away) on its back. Buff-grey stoneware with cream glaze freckled with brownish drops. The eyes are in black slip.

?Tz'ü Chou. SUNG. L. 14"

C 294. Plate 69

Vase, bottle-shaped, with body almost cylindrical, rounded shoulders, small straight neck, and projecting lip. Grey porcellaneous stoneware with wash of slip and a transparent glaze of brownish tint. Painted in black slip under the glaze with etched details. On the sides are four partitions with medallions, in each of which is a pair of men at a table and variously occupied: (1) with writing; (2) feasting; (3) with an open book, and (4) drinking wine and reciting poetry; inscriptions above each group describe the scenes. On the shoulder are four medallions with birds and hares, and flowers between them: borders of floral ornament and of plain black bands with etched patterns. The base is unglazed.

Tz'ü Chou. SUNG OR YÜAN. H. 13"

Exhibited at the Manchester City Art Gallery, 1913.

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C 295. Plate 59

Vase with wide ovoid body and short straight neck. Grey porcellanous stoneware with coating of white slip on the sides and a deep cream glaze. Painted in black with a broad belt of lotus scrolls, a band of angular fret, and a petal border: on the shoulders is the inscription (see p. 63) *chéng t'ung shih i nien wu yüeh ch'iu i jih* = the first day of the fifth month of the eleventh year of Chêng Tung (A.D. 1446). Remains of brown glaze inside. Tz'ŭ Chou. H. 9.75"

See *Chinese Pottery and Porcelain*, PLATE 30.

C 296. Plate 74

Vase, bottle-shaped, with pendulous pear-shaped body and wide neck slightly expanding at the lip: low base. Grey stoneware with wash of white slip, and a transparent glaze of slightly creamy tint. Painted in brown-black slip under the glaze. On the body are a wide and a narrow belt of lily scrolls reserved in white in a brown-black ground. Above these are a narrow band of scrolls and two panels with birds on trees, separated by scroll-work. A roughly scratched mark on the base resembling the character *tsü* (son). Tz'ŭ Chou. ? YÜAN. H. 9.75"

C 297. Plate 47

Vase with pear-shaped body, tall straight neck with expanded mouth, and two fish-dragon handles: bell-shaped foot. Buff-white porcellanous stoneware closely painted with designs in metallic brown, thickening into black in places: thin creamy glaze minutely crazed. On the body is a diaper of close scrolls broken by two wavy-edged medallions of crested waves: on the neck is a design of lotus plants reserved in white in a brown ground, and drawn in a style which recalls Persian pottery. In the remaining spaces are bands of fret, zigzag, matting, and petal patterns. Tz'ŭ Chou. ABOUT 1500. H. 17.7"

C 298. Plate 48

Vase with wide ovoid body and small neck—the mouth cut down: low foot. Grey stoneware with warm cream glaze. Painted in metallic brown slip. On the sides are three panels, one with a horseman in landscape, and the others with a lady and attendant in a garden: floral designs in the spaces. Above the base is a band of chrysanthemum scrolls, and on the shoulders a band of lotus and chrysanthemum scrolls: both these bands have a hatched background. Formal borders. The base is unglazed. Tz'ŭ Chou. YÜAN. H. 9.45"

C 299. Plates 50 and 69

Flask with flat sides, small straight mouth with projecting lip, and two double-strand loop handles on the shoulder. Buff-grey stoneware with wash of white slip, and painted designs in black under a cream glaze. On the sides are panels framed with foliage scrolls in a hatched ground, and angular fret: in one is a landscape with a willow tree, two long-sleeved figures and two sheep: in the other are a pine tree and two figures approaching a bridge inscribed *shêng hsien chiao* (bridge where the immortal ascended): on the ends are stanzas of two lines of seven characters in cursive script: and on the shoulders are two cartouches (see Plate 69) inscribed: (1) *yang kao chiu* (lamb wine), and (2) *po shan ho chia tsao* (made by the Ho family at Po-shan). Po-shan. ? YÜAN. H. 16.5"

Lamb wine (*yang kao chiu*) is a rough country wine; but it gained fame by being mentioned in a poem by Su Tung-p'o.

C 300. Plate 51

Vase with high-shouldered baluster body and wide mouth with short straight neck: slightly spreading base. Grey stoneware with transparent neutral glaze; painted in black slip (under the glaze) with three mirror-shaped panels on the sides with (1) a sage and attendant in landscape, (2) a phoenix and *pa pao* symbols, and (3) a stork in landscape: the spaces between

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the panels filled with curled scrolls. Above and below these are narrow scroll borders and bands of formal chrysanthemum scrolls, and pendant ornaments. The base and interior are unglazed.

Tz'ü Chou. YÜAN. H. 11.1"

The *pa pao* (Eight Precious Things) is a set of symbols comprising the pearl, cash, lozenge, open lozenge, musical stone, books, horns, and artemisia leaf.

C 301. Plate 51

Vase of similar make, the glaze ending in a wavy line above the base. The panels contain (1) a horseman and sage in landscape; (2) a tiger in landscape; and (3) a stork in landscape, with floral ornament in a hatched ground in the spaces.

H. 10.3"

C 302. Plate 51

Vase with high-shouldered baluster body, short neck and wide mouth, and projecting base. Grey porcellanous stoneware with wash of white slip and designs in lustrous black under a transparent glaze of creamy tinge. On the body is a broad belt with a scroll of big flowers and foliage in a hatched ground: above and below are bands of floral scrolls and pendant ornaments. The glaze stops short of the base.

Tz'ü Chou. YÜAN. H. 8"

C 303. Plate 51

Dish, saucer-shaped. Greyish porcellanous ware with wash of white slip and creamy glaze. Painted in black and brownish-red slips with landscape and plants and a tiger looking up at a cloud. Spur-marks inside and on the rim of the base, which is unglazed.

Tz'ü Chou. YÜAN. D. 11.85"

C 304. Plate 48

Vase with high-shouldered baluster body, small straight neck, straight stem, and spreading foot. Greyish-white stoneware with thin wash of slip and a transparent glaze of slightly creamy tint. Painted in underglaze black slip. On the sides, three linked panels of flowers and foliage: below these, two bands of foliage scrolls: similar bands on the shoulders and the neck. Details throughout etched in the black slip.

Tz'ü Chou. YÜAN. H. 8.3"

Exhibited at the Manchester City Art Gallery, 1913.

C 305. Plate 51

Jar with globular body, short straight neck, and wide mouth. Buff-grey stoneware with wash of white slip and painted designs in black under a cream glaze. On the sides are fishes and water weeds, with etched details; and on the neck is a band of black with etched scrolls. The base is unglazed.

Tz'ü Chou. ? SONG. H. 4"

C 306. Plate 51

Stem-cup with bowl-shaped body and slender spreading foot. Buff-grey stoneware with warm white glaze minutely crazed and clouded with brown stains. Painted in black under the glaze with formal designs: a band of plum-blossom ornaments in a cross-hatched ground and bands of stiff leaves below it: black borders. The base is unglazed.

Tz'ü Chou. MING. H. 4.25"

C 307. Plate 51

Shallow bowl with wide slanting rim and raised edge: wide base-rim and very shallow cavity beneath. Grey porcellanous stoneware with wash of white slip and a thick creamy glaze painted in black slip: in the centre is a lotus design with details of the leaves lightly incised and the outline of the flower cut through to the grey body: border of trellis and quatrefoil diaper broken by three panels of irises. The base is unglazed.

Tz'ü Chou. ? SONG. D. 10.3"

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C 308. Plate 59

Vase with wide ovoid body and short neck with rounded lip: shallow base with wide ring. Grey porcellaneous ware painted in black slip under a creamy transparent glaze: black glaze inside and on the lip. On the sides, a broad belt of fishes and marine creatures: bands of scroll-work and hatched chevron pattern, in one of which is the mark of the Wan Li period in six characters.

Tz'ŭ Chou type. H. 9.6"

C 309. Plate 48

Pillow, of oblong rectangular form, slightly concave on the top. Grey porcellaneous ware with thick cream-white glaze? over slip. Painted in black with panels enclosed by floral diaper and narrow borders. On the top is a cavalcade with dogs, and on the sides are floral designs. Mark: a stamped cartouche inscribed *ku hsiang chang chia tsao* = made by the Chang family in Old Hsiang.

? SEVENTEENTH CENTURY. L. 16.25"

Hsiang is the old name for Chang-tê Fu in which Tz'ŭ Chou was formerly situated: for the mark cf. *Chinese Pottery and Porcelain*, vol. i, p. 221, and see p. 63.

C 310. Plate 50

Pillow of oblong rectangular form with slightly concave top. Buff-grey stoneware with wash of white slip and painted designs in panels in black under a cream glaze. On the top is a man approaching a temple door by which a bell is hanging, two priests standing by it: the spaces beside the panel are filled with scroll-work and a diaper of leaves in a scrolled ground in Persian style. Inscription in the border *chang pin i jên chih* = made by the idler of the bank of the Chang. In the side panels are (1) a landscape with hawk hunting a hare, and (2) a phoenix in clouds: and in the end panels are lotus blossoms: the spaces round these panels are filled with floral scrolls. On the base is a stamped bell-shaped cartouche inscribed *wang shih shou ming* = Mr. Wang Shou-ming.

Tz'ŭ Chou. ? SEVENTEENTH CENTURY. L. 16.8"

Cf. Catalogue, Burlington Fine Arts Club, 1910, E 63.

For the mark, see *Chinese Pottery and Porcelain*, vol. i, p. 221; and see p. 63. The river Chang, to which allusion is made in the inscription beside the panel, is close to Tz'ŭ Chou.

C 311. Plate 50

Bottle with depressed globular body and tall, slightly spreading neck with projecting lip and two ogre mask and ring handles. Grey stoneware with wash of white slip and cream glaze. Painted in black slip which has developed a metallic lustre. On the body are prunus blossoms on a cracked ice ground: wavy pattern and reeds at the base of the neck.

Tz'ŭ Chou. SEVENTEENTH CENTURY. H. 9"

C 312. Plate 72

Flask with flattened globular body, small cylindrical neck (cut down) and small spreading foot pierced for a cord. Coarse buff stoneware with greyish-white glaze. Ornament in applied relief and painted in black. On each side are two deer and sprays of flowers, clouds, and symbols. Some of the details are incised.

Uncertain make. ? SEVENTEENTH CENTURY. H. 7"

C 313. Plate 72

Jar, tub-shaped, with projecting mouth-rim. Buff-grey stoneware with wash of white slip and cream-white glaze. Painted in lustrous brown-black with a band of circles enclosing an inscription and below this the double *hsi* (felicity) character three times repeated with passages of cross-hatching between. Under the lip are foliage sprays and cross-hatching and on top is a border of stiff leaves.

Tz'ŭ Chou. ? MING. H. 4.2"

The inscription (see p. 63) reads *ch'i li chin ch'i li yin ch'i li chin tzŭ chih tsa ch'i* = seven li of gold! seven li of silver! seven li of golden sons! all in sevens!

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C 314. Plate 72

Jar with conical body, contracted neck, and spreading mouth. Two lyre-shaped loop handles. Buff-grey stoneware of thick heavy build, with a wash of slip and scrawled ornaments in lustrous brown and black under a brownish-cream glaze.

Tz'ü Chou. ? SEVENTEENTH CENTURY. H. 6"

TZ'Ü CHOU TYPES PAINTED IN BLACK UNDER COLOURED GLAZES

C 320. Plate 53

Wine-jar with ovoid body, short straight neck, and wide mouth. Buff stoneware with wash of white slip, and designs painted in black under a pale blue glaze. On the sides are two oval panels with a boldly drawn dragon in one and a phoenix in the other: the spaces between filled with floral designs. On the shoulder is a floral scroll in a cross-hatched ground. Neutral glaze inside. The base is unglazed and cut with a scrawled mark resembling a character. The glaze is inclined to peel off in places.

? Po-shan ware. SUNG. H. 10.8"

See p. 38.

C 321. Plate 57

Jar with ovoid body, short straight neck, and wide mouth: low domed cover. Buff stoneware with a wash of white slip and designs painted in black under a pale blue glaze; namely, a boldly sketched floral design and a narrow border of short strokes. Cream glaze inside. The base is unglazed.

? Po-shan ware. SUNG. H. 6.25"

Cf. the dish with black designs under a "gobelin blue" glaze found in a tomb at Weih sien, near Po-shan, Shantung: B. Laufer, *Chinese Pottery of the Han Dynasty*, p. 316.

C 322. Plate 57

Incense vase, cylindrical, on three feet. Reddish stoneware with pale blue glaze on the outside, boldly painted in black slip with formal flowers and foliage, the details etched out with a point.

? Po-shan ware. SUNG. D. 6.75"

C 323. Plate 57

Incense vase of similar form with two grooved bands bordering the exterior: red stoneware washed with white slip and covered on the outside with pale blue glaze, much decayed.

? Po-shan ware. SUNG. D. 5.3"

C 324. Plate 57

Jar with depressed oval body and short straight neck. Red stoneware with wash of white slip and designs in black under a turquoise glaze. On the sides is a broad belt of floral scroll (? chrysanthemums) in a hatched ground: and on the shoulders a band of leaf gadroons. Brown glaze inside. The base is unglazed.

Tz'ü Chou type. FIFTEENTH CENTURY. H. 3.8"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, I 18, PLATE LIV).

C 325. Plate 57

Vase with slender ovoid body and small straight neck with projecting lip. Red stoneware with wash of white slip and designs in black under a closely crackled turquoise-blue glaze. On the body are three mirror-shaped panels with formal flowers between: in (1) is a seated figure in landscape setting, in (2) is a hare among flowers, and in (3) is a floral spray. Above and below is a band of chrysanthemum scrolls: and below the neck is a frilled collar. The base is unglazed.

Tz'ü Chou type. FOURTEENTH OR FIFTEENTH CENTURY. H. 11"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, I 15, PLATE LIV); Manchester City Art Gallery, 1913; and at Stockholm, 1914 (Catalogue, 217).

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C 326. Plate 57

Vase with slender ovoid body and small straight neck with projecting lip. Red stoneware with wash of white slip and designs in black under a closely crackled turquoise-blue glaze. On the body is a broad belt of lily scrolls in a hatched ground, with a narrow band of similar design above and below; a border of loop pattern on the shoulder. Brown glaze inside the mouth. The base is unglazed. Tz'ü Chou type. FOURTEENTH OR FIFTEENTH CENTURY. H. 9.4"

C 327. Plate 57

Vase with baluster body flattened on the shoulders, small mouth with straight neck, and spreading foot. Red stoneware with wash of white slip and designs painted in black under a fine turquoise-blue glaze. On the shoulder are foliage scrolls from which three flowering sprays descend on to the sides: a band of formal ornament on the neck. The base is unglazed.

Tz'ü Chou type. ? YÜAN. H. 8.5"

The shape is somewhat similar to that of a "Honan *temmoku*" vase described in Vol. ii (B 288).

C 328. Plate 57

Box and cover, circular, with rounded sides and flattened top. Red stoneware with wash of white slip and designs painted in black under a closely crackled turquoise glaze. On the top is a medallion with a landscape and a figure under a pine tree watching a hairy-tailed tortoise emerge from water. On the sides are floral scrolls in a hatched ground and a border of lozenges and flowers. Neutral glaze inside. The base is unglazed.

Tz'ü Chou type. FIFTEENTH CENTURY. D. 5.9"

Exhibited at the Manchester City Art Gallery, 1913.

See Hetherington, *The Early Ceramic Wares of China*, PLATE 36.

The pine and the tortoise are both emblems of longevity and the figure no doubt represents a Taoist sage.

C 329. Plate 55

Vase with slender ovoid body, small neck (restored), and slightly spreading base. Red stoneware with wash of white slip, and finely drawn designs in black under a beautiful turquoise-blue glaze which is minutely crazed. On the body are two groups of figures, one playing checkers and the other with a lute, in a landscape setting: below is a band of plaintain leaves, and on the shoulder is a broad band of floral scrolls and a narrow band of formal scroll-work. The base is deeply hollowed and unglazed.

Tz'ü Chou type. FOURTEENTH CENTURY. H. 11.25"

Probably one of a pair decorated with the Four Liberal Accomplishments, namely, writing, painting, music, and checkers.

See *Chinese Pottery and Porcelain*, PLATE 33; and *The Art of the Chinese Potter*, PLATE 83.

C 330. Plate 57

Bottle of double-gourd shape. Buff-grey stoneware, the lower bulb painted in black with a tiger, plants, and a cursive inscription, the upper bulb coated with black slip, and the whole covered with a deep green glaze, much perished. Cream glaze on the base.

Tz'ü Chou type. ? SUNG. H. 13.1"

See *Catalogue, Burlington Fine Arts*, 1910, D 53.

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TZ'Ů CHOU TYPES WITH ENAMELLED DECORATION

C 335. Plate 59

Bottle, pear-shaped, with tall slender neck slightly expanding at the top, and projecting lip. Buff-grey stoneware with wash of white slip and a cream glaze: painted in black slip with a band of sketchy floral sprays, the background of which is enamelled in red with a fish-roe diaper: this band is enclosed by black rings. The glaze stops short of the base.

Tz'ŭ Chou. SUNG. H. 10.5"

C 336. Plate 56

Vase with ovoid body, small neck with projecting lip, and four loop handles. Buff stoneware with wash of white slip and a cream glaze both stopping short of the base. On the neck and shoulder is black slip and the rest is enamelled in tomato red, pale green, and yellow: two belts of floral scrolls in the upper of which are rabbits and birds: plain bands between and cloud-scrolls on the shoulder.

? Tz'ŭ Chou. SUNG. H. 12.9"

C 337. Plate 58

Figure of a lady seated with hands clasped inside her sleeves on her lap. She is richly dressed, with a jewelled necklace and her hair built up in an elaborate head-dress surmounted by a bird with outspread wings. Grey stoneware with white slip and colourless transparent glaze: painted in black slip and green, red, and yellow enamels. The base is unglazed and the figure hollow.

? Tz'ŭ Chou. ? SUNG. H. 9.8"

C 338. Plate 58

Figure of an Arhat seated on a rock in contemplation with right knee raised and a deer nestling against him. Grey stoneware with white slip coating and warm transparent glaze closely crazed. Painted in brown slip and red, green, and yellow enamels, the robes richly brocaded. His head and neck are dark chocolate-brown, and he wears ear-rings.

Tz'ŭ Chou. SUNG. H. 12.5"

See *Chinese Pottery and Porcelain*, PLATE 32.

C 339. Plate 51

Shallow bowl with rounded sides and small base. Buff stoneware with wash of white slip and cream glaze both stopping short of the base. Enamelled inside in green and scarlet red with a basket of peonies and ring borders. The green enamel is much decayed.

? Kiangsu ware. SUNG. D. 6"

C 340. Plate 51

Bowl of similar form and ware painted in similar enamels. A wavy-edged medallion with a fish and lotus plant reserved in white with red outlines in a green ground: ring borders.

D. 6"

C 341

Shallow bowl or cup with rounded sides and small base. Grey stoneware with wash of white slip and a cream glaze, both of which stop short of the base. Enamelled inside in green and red with a lily spray and ring borders. The green enamel is much decayed.

Tz'ŭ Chou. SUNG. D. 3.7"

THE TZ'Ů CHOU GROUP

C 342. Plate 54

Pair of saucer dishes with small base. Buff stoneware with wash of white slip and minutely crazed cream glaze, both stopping short of the base. Enamelled inside with a lotus design outlined in tomato-red and reserved in white in a leaf-green ground: border of red with green spots.

Kiangsu ware. SUNG. D. 6.25"

C 343. Plate 54

Saucer dish with small base. Buff stoneware with wash of white slip and a creamy glaze minutely crazed, both stopping short of the base. Enamelled inside with a duck on water and a lotus flower in tomato-red, leaf-green, and yellow: red borders. Kiangsu ware. SUNG. D. 6.6"

C 344. Plate 57

Saucer dish of similar make: enamelled in similar colours with a peony flower. D. 6.4"

C 345. Plate 54

Bowl with notched band projecting below the lip. Buff stoneware with wash of white slip and a cream glaze, both stopping short of the base. Enamelled in iron red with a lozenge diaper and plain borders.

Kiangsu ware. SUNG. D. 5.4"

C 346. Plate 57

Dish of shallow saucer shape, with small base. Buff-grey stoneware with wash of white slip and a cream glaze, both stopping short of the base. Enamelled in green and tomato-red with a lion in the centre and three floral sprays on the sides.

? Kiangsu ware. SUNG. D. 6"

C 347. Plate 54

Figure of a child lying down with legs and body tied with swaddling bands. Stoneware burnt reddish in the unglazed parts: thick creamy-white glaze on the upper surface, the features painted black and details of the clothing a dull red: four red spots on the forehead. Inscription in raised characters on the back.

? Kiangsu ware. SUNG. L. 8.9"

The characters (see p. 63) on the back are apparently *chi ch'ien lang*, but their meaning is not clear.

C 348. Plate 54

Bottle with pendulous pear-shaped body and tall slender neck expanding upwards and with projecting lip. Buff stoneware with wash of white slip and cream glaze, both stopping short of the base. Enamelled with scarlet red, leaf-green, and yellow enamels. On the body is a belt with four panels inscribed, *fu kuei ch'ang shêng* (riches, honours, and long life!) and curled scrolls between: above this are green and red bands and a belt of leaf pattern with yellow ground. Inscription in ink on the base.

Tz'ü Chou type. SUNG. H. 7.5"

C 349. Plate 54

Figure of an Arhat seated on a rock, and holding a *ju-i* sceptre. Buff stoneware, hollow and open beneath, with wash of white slip and a cream glaze. Painted in black slip and red, yellow, and green enamels. The under robe is bordered with green and the over robe with yellow, and they are brocaded with red designs.

Tz'ü Chou. ?SUNG. H. 9.25"

C 350. Plate 54

Vase with high-shouldered baluster body, short neck, and wide mouth: low spreading base. Grey stoneware burnt red on the unglazed base; coated with white slip outside and a cream glaze. Enamelled in red, green, yellow, and a thick turquoise-green. On the sides are four

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arched panels in which are landscapes and the Eight Immortals in pairs: on the shoulder is a chrysanthemum scroll: above the base are leaf-shaped compartments enclosing formal ornament; and in the spaces are bands of scroll-work and hatched zigzags.

Tz'ü Chou. FIFTEENTH CENTURY. H. 12.8"

C 351. Plate 48

Wine-jar with wide ovoid body, short neck, and wide mouth. Buff-grey stoneware with wash of white slip outside and a cream glaze. Painted in black slip and red enamel, with a few touches of leaf-green which has decayed in many places. On the sides is a broad belt divided into three mirror-shaped panels with sages and flowers: scrolls in the spaces between. Above and below are plain rings and bands of formal ornament. Black slip inside. Scrawled criss-cross mark on the base.

Tz'ü Chou. FIFTEENTH CENTURY. H. 12"

C 352. Plate 59

Vase (*mei ping*) with high-shouldered baluster body, small straight neck, and low projecting base. Grey stoneware browned on the unglazed base: white slip coating and cream glaze. Enamelled in thin red, green, and thick turquoise-green, the enamels in many places having peeled off and dragged the glaze with them. On the sides are three panels with figures of sages in landscape in faint red outlines which have become indistinct in places: floral scrolls on the shoulder and formal borders.

Tz'ü Chou. FIFTEENTH CENTURY. H. 10.5"

C 353. Plate 59

Vase with ovoid body and small straight neck with slightly projecting lip: spreading base. Grey stoneware with wash of white slip and rings of black under a transparent yellowish-white glaze. Enamelled in deep red and leaf-green. On the body are two arched panels with a garden scene and rocks, and a sage and attendant in each: borders of foliage scrolls, floral scrolls, and broad petal pattern.

Tz'ü Chou. ? FIFTEENTH CENTURY. H. 13.5"

C 354. Plate 54

Vase with slender and almost cylindrical body, slightly contracted neck, and spreading lip. Porcelain with ivory-white glaze enamelled in thin brownish-red with washes of leaf-green and turquoise-green. On the body is a landscape with figures on horses and mules and on foot: below this are bands of cracked ice and stiff leaf patterns and a lotus-scroll in a hatched ground. On the shoulder are egrets and lotuses in a hatched ground: and on the neck are lotus flowers and borders of hexagon and stiff leaf patterns. On the sides are two handles in the form of lion masks enamelled green and from them a streak of green enamel runs down the sides of the vase. The base is unglazed.

Ting type. FIFTEENTH CENTURY. H. 24.8"

See p. 18.

TZ'Ü CHOU TYPES PAINTED IN RED AND BROWN OR BLACK SLIPS

C 359. Plate 62

Jar with ovoid body, narrow flattened shoulders, and short straight neck with wide mouth: four loop handles on the neck and shoulder. Buff-grey stoneware with wash of white slip and warm white glaze closely crackled and clouded with pinkish-grey and buff stains. Painted under the glaze in black and ochreous brown slips, with a freely sketched design of a horse in flying gallop, plants, and a rock: graffiato details. The glaze and slip stop short of the base.

Tz'ü Chou. SUNG OR YÜAN. H. 9.9"

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C 360. Plate 54

Incense burner of cauldron shape (*ting*) with bowl-shaped body, short straight neck, and wide flanged mouth: three curved legs. Buff-grey stoneware with wash of white slip and painted designs in red and brown slips under a brownish-cream glaze. On the sides are two sages between branches of prunus and other trees: on the neck and lip are branches and birds. The interior is unglazed.

Tz'ü Chou. YÜAN. H. 10.15"

C 361. Plate 54

Ornament in the form of a seated monkey. Grey stoneware with cream glaze over white slip: painted with ochreous brown and brown-black slips, with floral sprays, etc.

Tz'ü Chou type. ? MING. H. 3"

There is a hole at the back of the neck, and the figure might have been used as a whistle.

C 362. Plate 68

Arrow-vase of bottle shape with two cylindrical attachments at the mouth: depressed globular body with tall neck, slightly tapered, and projecting lip. Buff-grey stoneware with coating of white slip, painted in black and ochreous red slips under a transparent cream glaze. On the body is a landscape with the Eight Immortals reclining in drunken attitudes beside wine-jars: a band of floral scrolls above and spiral scrolls below. On the neck is Shou Lao enthroned with his deer and stork, and the Eight Immortals in clouds: borders of key-fret, and floral scrolls. Scrawled mark on the base.

Tz'ü Chou. ? YÜAN. H. 15.8"

The shape is derived from that of a metal vessel used in a game in which the object was to throw arrows into the mouth and side-tubes. A silver vase of this type full of arrows, in the Shoso-in, Nara, is figured in the *Toyei Shuko*, PLATE LXXIV.

C 363. Plate 54

Figure of Shou Lao, God of Longevity, seated with a picture scroll in his left hand and a spotted deer beside him. Oblong quatrefoil plinth. Reddish-buff stoneware with wash of white slip and a creamy glaze. Painted under the glaze with ochreous brown and lustrous brown-black slips.

Tz'ü Chou type. ? MING. H. 6.75"

C 364. Plate 71

Vase of flattened flask-shape with domed cover and knob. Grey porcellanous stoneware with thick creamy crazed glaze over slip. Painted on one side under the glaze in ochreous brown and black slips with a pine branch and deer (both emblems of longevity) and a bat (emblem of happiness). Brown glaze inside.

Tz'ü Chou. ? MING. H. 8.1"

C 365. Plate 71

Flower-pot with ovoid body and wide mouth and base. Grey porcellanous ware with wash of white slip and crackled transparent glaze. On the sides are three oval panels reserved or scraped out of the slip, and painted in black and ochreous red slips, with some of the details incised, with prunus, pine and willow trees, and birds: a cloud-scroll border in black. The glaze outside has a distinct tinge of buff, except in the panels where it is stained a pinkish grey: the same pinkish grey clouds the glaze inside. Spur-marks inside.

Tz'ü Chou type. LATE MING. H. 10.9"

C 366. Plate 71

Vase with globular body and short straight neck with spreading lip. Grey stoneware with transparent crackled glaze considerably stained. Painted in black and ochreous red slips with

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a prunus bough and iris sprays: a band of false gadroons on the neck. There is a band of white slip under the glaze above the base and again inside the neck.

Tz'ü Chou type. LATE MING. H. 7"

C 367. Plate 72

Jar, ovoid, with short straight neck. Buff-grey stoneware with wash of white slip, and painted designs in black and ochreous red slips under a cream glaze which is crazed in places and clouded with pinkish-grey stains. The ornament consists of a vase wiped out of the slip and showing a warm grey colour under the glaze. This is filled with painted flowers and tied with painted fillets. The neck is unglazed to receive a cover.

Tz'ü Chou. SEVENTEENTH CENTURY. H. 6.8"

C 368. Plate 72

Brush pot, cylindrical. Buff-grey stoneware with wash of white slip and a fruiting persimmon branch painted in black and ochreous red slips under a crackled cream glaze.

Tz'ü Chou. ? SEVENTEENTH CENTURY. H. 5.45"

C 369. Plate 72

Brush pot, cylindrical. Buff-grey stoneware with wash of white slip and a creamy glaze. Painted in ochreous brown slip and lustrous brown-black under the glaze, with floral designs. The ochreous slip has run from the flowers. Base unglazed.

Tz'ü Chou. ? MING. H. 4.3"

C 370. Plate 72

Vase of tubular form. Buff-grey stoneware with wash of white slip and designs painted in black and ochreous brown under a cream glaze. On the sides are two belts with flowers and symbols separated by a band of black, with studs in brown ringed round with white. Below the lip is a band of angular fret reserved in white in a black ground; and above the base is a band of black. The black has broken here and there into lustrous brown.

Tz'ü Chou. ? MING. H. 7.4"

C 371. Plate 72

Vase, cylindrical, with a bulbous band above the base and wide mouth with projecting lip. Buff-grey stoneware painted in brown-black under a brownish-cream glaze, irregularly crackled. On the upper part are two floral sprays and two groups of five dotted blossoms: below this is a slightly raised band with formal ornaments: and on the lower part are cusped floral designs and formal ornaments. Dotted borders. The interior is washed with brown slip.

Tz'ü Chou. MING. H. 8.25"

C 372. Plate 72

Flask with flattened oval body moulded on the sides with two erect fishes: cylindrical neck with two loop handles, and low spreading foot pierced for a cord. Grey stoneware with wash of white slip and details in black and ochreous red under a yellowish-white glaze. On the side are (1) a rock and iris and (2) a flowering peony: on the neck is a raised collar with floral scroll, and below it a band of rings.

Tz'ü Chou. ? MING. H. 8.6"

C 373. Plate 74

Beaker with straight sides and expanding mouth. Buff stoneware with wash of white slip and cream glaze much crazed and stained. Painted in brown-black and ochreous-red slips under the glaze with a prunus bough in blossom.

Tz'ü Chou type. ? MING. H. 10.4"

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C 374. Plate 74

Beaker with straight sides and expanding mouth. Buff stoneware with wash of ochreous-brown slip and a warm transparent glaze. Painted in white, red, and black slips under the glaze, with a prunus bough in blossom.

Tz'ü Chou type. ? MING. H. 10.3"

The other markings seen in the reproduction are accidental accretions.

C 375

Beaker with straight sides and flaring mouth. Buff stoneware with dressings of white and ochreous-brown slips. Painted in black, brown, and white with a prunus spray. Over all is an irregularly crackled cream glaze.

Tz'ü Chou type. ? MING. H. 10.4"

C 376. Plate 74

Vase with barrel-shaped body, flat shoulders, and short straight neck with projecting lip. Grey stoneware with wash of white slip and painted designs in black and orange slips under a crackled stone-grey glaze. On the sides are three pendant sprays with orange blossoms: and on the neck is a trellis pattern. The glaze and slip stop short of the base.

Tz'ü Chou type. MING. H. 12.8"

C 377. Plate 74

Vase with wide baluster body, spreading foot, and short straight neck. Buff-grey stoneware with wash of white slip powdered with ochreous brown and painted in brown-black and white under a cream glaze. On the sides are branches of flowering prunus: on the shoulder is a band of *ju-i* pattern etched through the brown; and on the neck is a scroll band similarly etched.

Tz'ü Chou type. ? SEVENTEENTH CENTURY. H. 11.1"

C 378. Plate 75

Fish bowl with rounded sides and shallow concave base. Buff-grey porcellanous ware painted in blackish blue and light yellow under a cream glaze. On the sides are six medallions with rocks and flowering plants, symbols between: a band of false gadroons below, and *ju-i* ornaments above. The base unglazed.

? Tz'ü Chou. MING. H. 10"

Exhibited at Stockholm, 1914 (Catalogue, No. 209).

TZ'Ü CHOU TYPES WITH GRAFFIATO ORNAMENT

C 384. Plate 66

Vase with wide ovoid body raised on a tall slender stem, with projecting base: low straight neck and rounded lip. Buff-grey stoneware with wash of white slip and broad bands of black through which the designs are deeply cut with a pointed instrument. Over all is a cream glaze. On the sides are three quatrefoil panels with scroll-work in the spaces between: in two of them is a sage in landscape with the fungus and other longevity plants: on the shoulder is a band of chrysanthemum scrolls, and on the stem are leaf gadroons. Between these belts of ornament are narrow bands with scrolls and cream-coloured rings. The base is unglazed and there are sand-marks on the rim.

Tz'ü Chou type. YÜAN. H. 13.4"

See *Chinese Pottery and Porcelain*, PLATE 33; and the *Burlington Magazine*, August 1911, opp. p. 269.

C 385. Plate 48

Vase with ovoid body and small neck with projecting lip. Buff stoneware with thick brown-black glaze and ornament formed by cutting away the ground round the design and exposing the biscuit, which has been dressed with white slip: graffiato details. On the body is a broad

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band of bold peony scrolls, bordered by plain rings. On the shoulder is incised the numeral *shih* (ten). The base is unglazed and slashed with a rough criss-cross mark.

Tz'ü Chou type. ? SUNG. H. 12.8"

C 386. Plate 48

Bottle, pear-shaped, with slender neck and spreading mouth. Buff-grey stoneware with thick black glaze faintly flecked with lustrous brown. The ornament, formed by cutting away the ground and exposing the body, consists of a broad belt of foliage scroll and a band of angular fret. The glaze stops short of the base.

Tz'ü Chou type. SUNG. H. 9.25"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 55, PLATE XXVIII).

See *Chinese Pottery and Porcelain*, PLATE 34.

C 387. Plate 49

Vase with wide ovoid body, neck slightly expanding upwards, and wide folded lip: short spreading foot. Buff stoneware with wash of white slip reaching nearly to the foot. The design is engraved in outline and filled in with black glaze through which details are scratched. It consists of peony flowers and foliage. Below the line of the slip is black glaze with a band of scratched lines. The base is almost free of glaze beneath.

Tz'ü Chou. SUNG. H. 8"

C 388. Plate 63

Vase with ovoid body, flattened on the shoulders, and small straight neck with spreading lip. Reddish stoneware with coating of white slip. The ornament is formed by cutting away the ground and exposing the red body: over this is a cream-white glaze, covered in turn with a green glaze. On the sides is a dense peony scroll with incised details: a band of petal pattern above the base, and a band of oblique petals on the shoulder. Scrawled marks incised on the base.

Tz'ü Chou type. SUNG. H. 15.4"

See *Chinese Pottery and Porcelain*, PLATE 32.

C 389. Plate 69

Vase of slender oval form with small mouth and projecting lip. Red stoneware with coating of white slip in which the design is expressed by cutting away the white ground and exposing the red body. Over all is a green glaze. On the body is a broad belt of peony scrolls with stiff leaves below and a band of foliage scrolls above: on the shoulder is a band of oblique petals. The slip stops short of the base, but the base is glazed except for a patch in the middle: and there are three sand-marks.

Tz'ü Chou type. SUNG. H. 12.2"

Exhibited at the Manchester City Art Gallery, 1913.

See Hetherington, *The Early Ceramic Wares of China*, PLATE 36.

C 390. Plate 70

Bottle, pear-shaped, with slender neck expanding at the mouth: low spreading base. Grey porcellanous stoneware with coating of white slip and a creamy-white glaze, crazed in parts. The ornament is formed by cutting away the ground and exposing the body which assumes a mouse-grey colour under the glaze: it consists of a broad belt of lily flowers and foliage on the body, and a narrow band of similar design on the shoulder. The base is almost free of glaze.

SUNG. H. 12.6"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 61, PLATE XXX).

See *Chinese Pottery and Porcelain*, PLATE 34.

C 391. Plate 73

Vase with ovoid body and small neck with spreading lip. Buff stoneware with a coating of white slip and creamy-white glaze. The ornament is formed by cutting away the ground and exposing the body, which has been subsequently glazed. On the body is a broad belt of bold

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foliage scroll, and on the shoulder is a foliage scroll of closer design: below is a band of incised oblique petals. The upper part has decayed and taken on a rusty-brown stain.

Tz'ŭ Chou. SUNG. H. 13.75"

Cf. *The Art of the Chinese Potter*, PLATE 79.

C 392. Plate 64

Jar with wide ovoid body and short neck. Buff stoneware with thick coating of white slip and creamy glaze. The ornament is formed by cutting away the ground and exposing the body, the buff colour of which is turned to a waxen grey by the semi-opaque glaze: lightly scratched details. On the sides is a bold foliage scroll, and on the neck is a frilled collar. The base is unglazed.

Tz'ŭ Chou type. SUNG. H. 4.45"

C 393. Plate 64

Ewer with globular body, small neck with spreading lip, short spout on the shoulder, and low spreading base. Only the stump of a handle remains. Buff-grey stoneware with thick coating of white slip and creamy crazed glaze. The ornament is formed by cutting away the ground and exposing the body which appears a dark mouse-grey under the glaze. On the body is a bold peony scroll: a band of petals on the shoulder.

Tz'ŭ Chou type. SUNG. H. 5.4"

C 394. Plate 64

Deep bowl with rounded sides contracting at the mouth: small base slightly spreading. Reddish-buff ware with coating of white slip and a semi-opaque creamy glaze. The ornament is formed by cutting away the ground and exposing the body, which shows a greyish brown under the glaze. On the sides, a belt of foliage, and over it a checkered band. The slip has been wiped off above the base, which is unglazed.

Tz'ŭ Chou type. SUNG. H. 5.8"

C 395. Plate 65

Vase with ovoid body, short straight neck with projecting lip, and flat base. Buff stoneware with thick chocolate-brown slip and transparent neutral glaze, which is frosted over with an opaque greyish film. The ornament is formed by cutting away the brown slip and leaving the design in slight relief. On the sides are a rock and trees and two dragons disputing a pearl in clouds. Bands of stiff leaf and chevron pattern below and above, separated by plain rings. The base is unglazed.

Tz'ŭ Chou type. ? SUNG. H. 19.5"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 65, PLATE XXIX); and Manchester City Art Gallery, 1913.

C 396. Plate 68

Vase of slender oval form with small neck with projecting ridge. Grey porcellanous stoneware with incised designs under a translucent brown glaze. A broad belt of large flowers and foliage: overlapping leaves below and a band of angular fret on the shoulders: the ground is hatched throughout. The base is unglazed.

Tz'ŭ Chou type. SUNG. H. 11.5"

C 397. Plate 68

Vase with ovoid body, short straight neck, and spreading mouth with lip folded downwards. Buff-grey stoneware with wash of white slip and a broad belt of lily scrolls with the ground cut away and dressed with black slip: combed details: and a band of combed wave pattern on the shoulder. Over all is a cream glaze.

Tz'ŭ Chou. SUNG. H. 11.5"

C 398. Plate 60

Vase with slender ovoid body, small neck, and projecting lip. Buff stoneware with coating of white slip and a cream glaze minutely crazed in places. The design is cut through the slip

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into the body. It consists of a broad belt of lily scrolls in a fish-roe ground diapered with stamped circles; and over this is a band of petals in a similar ground. The incisions here are coloured black. Below is a wide band of petal pattern. The base is unglazed.

Tz'ü Chou. SUNG. H. 15"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 56, PLATE XXX).

C 399. Plate 69

Pillow of *ju-i*, or cloud, shape. Buff stoneware with wash of white slip through which the ornament is cut, and cream glaze. On the top is a scene in which two men with two swords are apparently attacking two others: on the sides are panels with Mandarin ducks, floral scrolls and quatrefoil diaper: the ground throughout is stamped with a fish-roe pattern of small circles. Under the base is incised a sage under a pine tree. Tz'ü Chou. SUNG. L. 11.6"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 20, PLATE XXVII); and Manchester City Art Gallery, 1913.

C 400. Plate 71

Pillow with pentagonal base and concave leaf-shaped top. Buff-grey stoneware with coating of white slip through which the ornament is scratched, and cream glaze. On the top is the character *fu* (happiness) in a panel with hatched background: underneath are foliage scrolls in a hatched background, and on the stand is a belt of quatrefoil ornament.

Tz'ü Chou. SUNG. L. 12.25"

C 401. Plate 71

Vase with globular body, tall slender neck with spiral wreathing, and a reeded bulb below the mouth which is bowl-shaped: a pair of long scroll handles stretching from the lip to the shoulder: low spreading foot. Grey porcellaneous ware with wash of white slip and graffiato ornament under a cream glaze. On the body the designs are formed by cutting away the ground and leaving the pattern in white: namely, a broad belt of lotus scrolls, with a band of petals below and a band of half-blossoms on a hatched ground above. On the neck are half-flowers in an obliquely hatched ground: a band of scroll pattern below the mouth. The foot is unglazed beneath.

Tz'ü Chou. ?SUNG. H. 13.9"

C 402. Plate 72

Pillow of oval form with the front, top, and base slightly concave. Buff stoneware with incised ornament on the top, filled in with white slip under a transparent cream glaze, namely, a panel with a crouching tiger and a border of half-flowers. The sides and base have a cream glaze over white slip.

Tz'ü Chou. SUNG. L. 6.5"

C 403. Plate 72

Jar, globular, with low base formed of the bottom of a bottle of which the neck has been cut away. Buff-grey stoneware with wash of white slip out of which bands have been scraped on the wheel exposing the biscuit. These bands have been dressed with brown clay; and on the broadest of them a pattern of chrysanthemum flowers has been incised and filled with white: the whole is covered with a transparent glaze of slightly yellowish tinge. Base unglazed and spiral finish inside.

Tz'ü Chou. SUNG. H. 4"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, D 52, PLATE XXVIII).

C 404. Plate 72

Jar of lotus bud shape with low domed cover with button knob. Buff stoneware with coating of white slip and transparent cream glaze. The ornament is formed by cutting away the ground and exposing the biscuit which appears a mouse-grey under the glaze. On the body are a chrysanthemum scroll and the wings and tail of a phoenix. Lotus scroll on the cover. The base is unglazed.

Tz'ü Chou. SUNG. H. 4.5"

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C 405. Plate 59

Jar with wide ovoid body and short straight neck. Greyish-white porcelain with thick black glaze. The ornament is formed by cutting away the black glaze and exposing the white biscuit round the black designs. On the sides are two belts of lily scrolls. The bare white spaces round the designs appear to have been dressed with white clay. Black glaze inside and under the base.

Tz'ŭ Chou type. SUNG OR YÜAN. H. 7.75"

C 406. Plate 68

Vase with ovoid body, short neck with rounded lip, and low base slightly spreading. Reddish-brown stoneware with strongly incised designs: two men in an attitude of reverence with an ingot symbol between them in a halo of flame: a hare and plant forms. Transparent glaze which is red on the figures (due to the body showing through) but coloured green elsewhere. Base unglazed.

Uncertain make. YÜAN. H. 15.3"

C 407. Plate 68

Vase with ovoid body, small straight neck, and two loop handles. Buff-grey stoneware with thick brown glaze through which the ornament is scratched. It consists of three freely drawn ducks enclosed by plain rings. The glaze stops short of the base, which has a spiral finish beneath: and the lip is unglazed.

Tz'ŭ Chou type. YÜAN. H. 10"

C 410. Plate 60

Vase of gallipot shape, with ovoid body and small ridged neck. Buff-grey stoneware with wash of white slip and graffiato ornament under a brownish-cream glaze. On the sides is a broad belt with lotus, ducks, and trees, formed by cutting away the ground round the designs which stand out in cream colour against mouse-grey: black pigment has been rubbed into the incised details. Below this is an incised foliage wreath with hatched ground, and on the shoulder is a band of incised scrolls. The base is unglazed.

Tz'ŭ Chou. YÜAN. H. 10.3"

See *The Art of the Chinese Potter*, PLATE 88.

C 411. Plate 61

Vase with wide ovoid body, short straight neck with projecting lip, and two loop handles. Buff-grey stoneware with thick black glaze, the ornament formed by cutting away the ground exposing the buff-grey body. On the sides is a broad band of lotus scroll with a band of foliage scroll below it: a frilled band on the neck. The base is glazed and has a spiral finish.

Tz'ŭ Chou. YÜAN. H. 14.4"

See *The Art of the Chinese Potter*, PLATE 89.

C 412. Plate 69

Pillow with concave leaf-shaped head-rest on a plain upright base. Buff-grey stoneware with wash of white slip and graffiato designs coloured with black slip. Over all is a closely crazed cream glaze. In the head-rest is a leaf-shaped panel with a tethered bear holding a club. Black borders with white lines and a filling of foliage scrolls.

Tz'ŭ Chou. ? SUNG OR YÜAN. L. 12.6"

The design has a curious resemblance to the device of the Earls of Warwick, namely, the bear and ragged staff.

See *Chinese Pottery and Porcelain*, PLATE 31.

C 413. Plate 67

Wine-jar with wide ovoid body, short straight neck, and wide mouth. Buff stoneware with lustrous brown-black glaze, the ornament formed by cutting away the ground and exposing

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the buff body. On the sides are two broad belts with chrysanthemum and peony scrolls in front, and scrolls of large leaves at the back. The base is unglazed.

Tz'ü Chou type. SUNG OR YÜAN. H. 14"

C 414. Plate 67

Wine-jar with wide ovoid body and low straight neck. Buff-grey stoneware with thick black glaze. The ornament is formed by cutting away the black ground and exposing the bare biscuit round the black designs. On the body are bands of lotus scrolls: on the shoulder are a scaly dragon-like monster, lotus scrolls, and a pillar-like object with a double circle at the top enclosing the character *yüeh* (moon). Black glaze on the base and on the interior.

Tz'ü Chou type. SUNG OR YÜAN. H. 15.1"

C 415. Plate 69

Vase with wide ovoid body contracted above the base, and short straight neck with projecting lip. Buff-grey stoneware with wash of white slip and ornament formed by cutting away the ground and exposing the biscuit: over all is a cream glaze. On the body is a belt with phoenixes among floral scrolls: below this is a band of leaf-shaped ornaments enclosing palmettes. On the shoulders are a foliage scroll and a narrow band of angular fret.

Tz'ü Chou. SUNG OR YÜAN. H. 8"

Exhibited at the Manchester City Art Gallery, 1913.

C 416. Plate 71

Vase with ovoid body, short straight neck, and wide mouth. Buff-grey stoneware with wash of white slip and ornament formed by cutting away the ground and exposing the biscuit: over all is a brownish-cream glaze. On the body is a broad belt of peony scrolls, and below this a band of incised *ju-i* pattern: on the shoulder is a band of lotus scrolls. The base is unglazed and has a cut mark resembling a character.

Tz'ü Chou. SUNG OR YÜAN. H. 11"

C 417. Plate 72

Flower pot, cylindrical, with projecting mouth and base and a grooved belt round the middle. Buff-grey stoneware with a wash of white slip, and the ornament formed by cutting away the ground and exposing the biscuit: over all is a brownish-cream glaze. On the sides are a belt of lotus scrolls, and a belt with three panels of lotus flowers and one of quatrefoil diaper, and with foliage in the spaces between. On the projecting lip is a band of angular fret. The base is unglazed and pierced with six drainage holes.

Tz'ü Chou. ? SUNG OR YÜAN. H. 7.75"

C 418. Plate 67

Vase of gallipot shape, with globular body and small neck with projecting ridge. Buff-grey stoneware with thick black glaze, the ornament formed by cutting away the ground and exposing the body, namely, a broad belt with boys holding lily scrolls: a band of angular fret on the shoulder. The base is glazed. Incised leaf patterns above the base and a plain black band with incised inscription: *ta té pa nien chí yüeh—jih* = eighth year of Ta Tê, seventh month, ? day, *i.e.* A.D. 1305.

Tz'ü Chou type. H. 10"

An abbreviated form of the character *tê* is used in the inscription.

C 419. Plate 59

Vase with wide ovoid body and short straight neck. Buff stoneware with thick treacly-black glaze which has been cut away from the ground of the design exposing the buff body. On the sides are two belts of foliage scrolls, and there is a frilled border on the shoulder. The glaze stops short of the base.

Tz'ü Chou type. SUNG OR YÜAN. H. 9"

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C 420. Plate 64

Jar with ovoid body and wide mouth with low projecting rim. Red stoneware with rough brown glaze. The ornament is formed by cutting away the ground and exposing the red body. On the sides, a band of foliage scrolls. Sunk base, with convex finish, partly glazed.

Tz'ŭ Chou type. YÜAN. H. 3.9"

C 421. Plate 66

Vase of gallipot shape with ovoid body and small ridged mouth. Buff stoneware with thick black glaze and ornament cut through and exposing the buff biscuit. On the sides is a broad belt with a bold lotus scroll on a hatched ground: and on the shoulder is a band of angular fret. The base is unglazed.

Tz'ŭ Chou type. YÜAN. H. 15.6"

C 422. Plate 67

Vase of gallipot shape with wide ovoid body and small cup-shaped mouth. Buff stoneware with thick dark brown glaze and graffiato ornament, namely, a broad band with a fish and a lotus in water which is represented by curved lines.

Tz'ŭ Chou type. YÜAN. H. 9.8"

Fragments of this kind of ware were found by Sir Aurel Stein in Chinese Turkestan, and in the ruins of Kharakhoto.

C 423. Plate 67

Vase with wide ovoid body and low neck: flat base with rudimentary rim. Buff stoneware with thick black glaze. The ornament formed by carving away the ground and exposing the buff body. Two broad belts of bold peony scrolls.

Tz'ŭ Chou Type. SUNG OR YÜAN. H. 11.8"

In the black band below the lip is a cross incised, perhaps the character *shih* (ten).

C 424. Plate 66

Beaker with small ovoid body, tall, slightly tapering neck with flaring mouth, and slightly spreading foot with projecting band above the rim. Buff stoneware with thick lustrous brown-black glaze, through which the ornament is deeply cut, exposing the biscuit. On the body is a large fish leaping from waves and exhaling clouds, and on the neck are clouds, among which is a dragon: key-fret on the stem. Transparent neutral glaze inside the mouth. The biscuit is discoloured all over and has a smoked appearance.

Tz'ŭ Chou type. MING. H. 25.75"

The motive of the fish and the dragon alludes to the legend that the salmon which succeed in leaping the falls of the Dragon Gate (Lung Mên) turn into dragons. The leaping salmon aspiring to dragonhood is taken as a type of the aspiring scholar.

C 425. Plate 68

Vase with ovoid body and short neck with flaring mouth. Buff-grey stoneware with wash of white slip and stencilled designs cut out and exposing the biscuit: over all is a transparent brownish-cream glaze which, with the slip, stops short of the base. The designs consist of sprigs of foliage and appears to have been made by laying the actual sprigs on the vase to stop out the slip.

Tz'ŭ Chou. ? MING. H. 7.9"

C 426. Plate 72

Jar with ovoid body and short straight neck. Grey stoneware burnt brown on the unglazed base. Brown glaze clouded with black: on the shoulders, a band of frothy tea-green. Deeply incised inscription on the sides.

Uncertain make. MING. H. 6.75"

The inscription *hsüan hsi ssü mên* (lit. dark west four gate) is obscure: see p. 63.

THE EUMORFOPOULOS COLLECTION

C 427. Plate 72

Jar with ovoid body and spreading base: the neck cut down. Buff-grey stoneware with wash of white slip out of which stencilled sprays of foliage have been stopped, and on which three characters (see p. 63), *jên tsun t'ang* (Hall of Benevolence), have been painted in brown: over all is a greyish-white glaze closely crackled. Round the shoulder is a band of pointed leaves incised and touched with brown. The interior is brown and there is a brown band on the neck.

Tz'ü Chou. ? MING. H. 7.4"

Cf. C 425.

C 428. Plate 72

Vase with ovoid body, short contracted neck, and spreading mouth. Pale buff stoneware with incised designs filled with white slip under a cream glaze, namely, a quatrefoil diaper filled with stamped circles.

Tz'ü Chou. ? EIGHTEENTH CENTURY. H. 5"

C 429. Plate 72

Flask with flattened circular body, narrow straight neck and two scroll handles, and low spreading foot. Buff-grey stoneware with cream glaze over white slip. On one side a lily design has been cut out of the fired glaze on a lapidary's wheel.

Tz'ü Chou. ? NINETEENTH CENTURY. H. 4.5"

C 431. Plate 69

Garden seat, barrel-shaped, with a studded band round the top and bottom of the sides and two handles in the form of discs pierced in "cash" pattern. Buff stoneware with wash of white slip and a cream glaze. Ornament in applied relief, boys holding sprays of lotus.

? Tz'ü Chou. ? SEVENTEENTH CENTURY. H. 15.25"

The Chinese copper coin, or "cash," is a disc pierced in the middle with a square hole. It appears in decoration singly, as a symbol of prosperity, or worked into a diaper pattern.

C 432

Garden seat similar to C 431.

H. 14.8"

C 433. Plate 69

Garden seat, barrel-shaped, with a studded band round the top and bottom of the sides and two handles in the form of discs pierced in *yin yang* pattern. Buff stoneware with wash of white slip and a cream glaze. Ornament in applied relief, a lotus spray on each side, on one a bird. Spiral finish on the top.

? Tz'ü Chou. ? SEVENTEENTH CENTURY. H. 15"

The *yin yang*, a circle divided by a spiral line, is a symbol of the dual powers of nature.

C 434

Garden seat similar to C 433.

H. 15.5"

C 435. Plate 75

Fish bowl or flower-pot, tub-shaped, with flat mouth-rim projecting at the edge and a plain band below it. Buff-grey stoneware, burnt reddish on the raw edge, coated with white slip and a cream glaze. Ornament in applied relief, namely (1) a tree and a horseman with spear charging a demon, and (2) mountain peaks and a mounted archer shooting backwards at two flying birds.

Tz'ü Chou. ? MING. H. 18.2"

C 436. Plate 75

Fish bowl or flower-pot, tub-shaped, with flat mouth-rim projecting at the edge and a crinkled band below it. Buff-grey stoneware with wash of white slip and a cream glaze. Ornament in applied relief, the Eight Taoist Immortals on clouds with their attributes: the reliefs touched with brown-black slip.

Tz'ü Chou. ? MING. H. 16.25"

THE TZ'Ů CHOU GROUP

C 437. Plate 75

Fish bowl or flower-pot, tub-shaped, with flat mouth-rim projecting at the edge and a crinkled band below it. Buff-grey stoneware with wash of white slip and cream glaze. Ornament in applied relief and shaded with black slip, namely, a plant with feathery foliage and a large daisy-like flower and bud. Inside on the bottom are sand marks.

Tz'ŭ Chou. ? MING. H. 13.25"

C 438. Plate 75

Fish bowl or flower-pot, tub-shaped, with flat mouth-rim projecting at the edge and a crinkled band below it. Reddish-buff stoneware with wash of white slip and cream glaze much discoloured. Ornament in applied relief, namely, a large peony plant and a phoenix. Inside on the bottom are spur-marks.

? Tz'ŭ Chou. ? MING. H. 18.25"

C 439. Plate 75

Fish bowl or flower-pot, tub-shaped, with flat mouth-rim projecting at the edge and a crinkled band below it. Reddish-buff stoneware with wash of white slip and light brown glaze outside. The ornament, in applied relief, consists of lotus flowers and cranes. Inside, the glaze is cream-coloured and there are sand-marks on the bottom.

? Tz'ŭ Chou. ? MING. H. 16.2"

Similar in style to C 438.

C 440. Plate 75

Fish bowl or cistern, globular, with lobed sides and low cylindrical base: a band of foliations outlined in relief encircles the upper and lower edges of the body, and there are ribs at the junctions of the lobes. Grey porcellaneous stoneware with opaque yellowish glaze of satiny sheen on the outside: brown glaze inside. ? Kwangtung ware. EIGHTEENTH CENTURY. H. 19.3"

C 441. Plate 75

Fish bowl or flower-pot, tub-shaped, the lower part of the sides slightly contracted and horizontally ribbed. The mouth-rim slightly projects and there is a band of studs below it. Grey porcellaneous stoneware burnt brown on the raw edge: and a thick grey glaze which has shrunk and corrugated in places, and which is overrun here and there with a milky bluish grey. Ornament in applied relief, a flowing lotus scroll, below which is a notched band.

MING. H. 23"

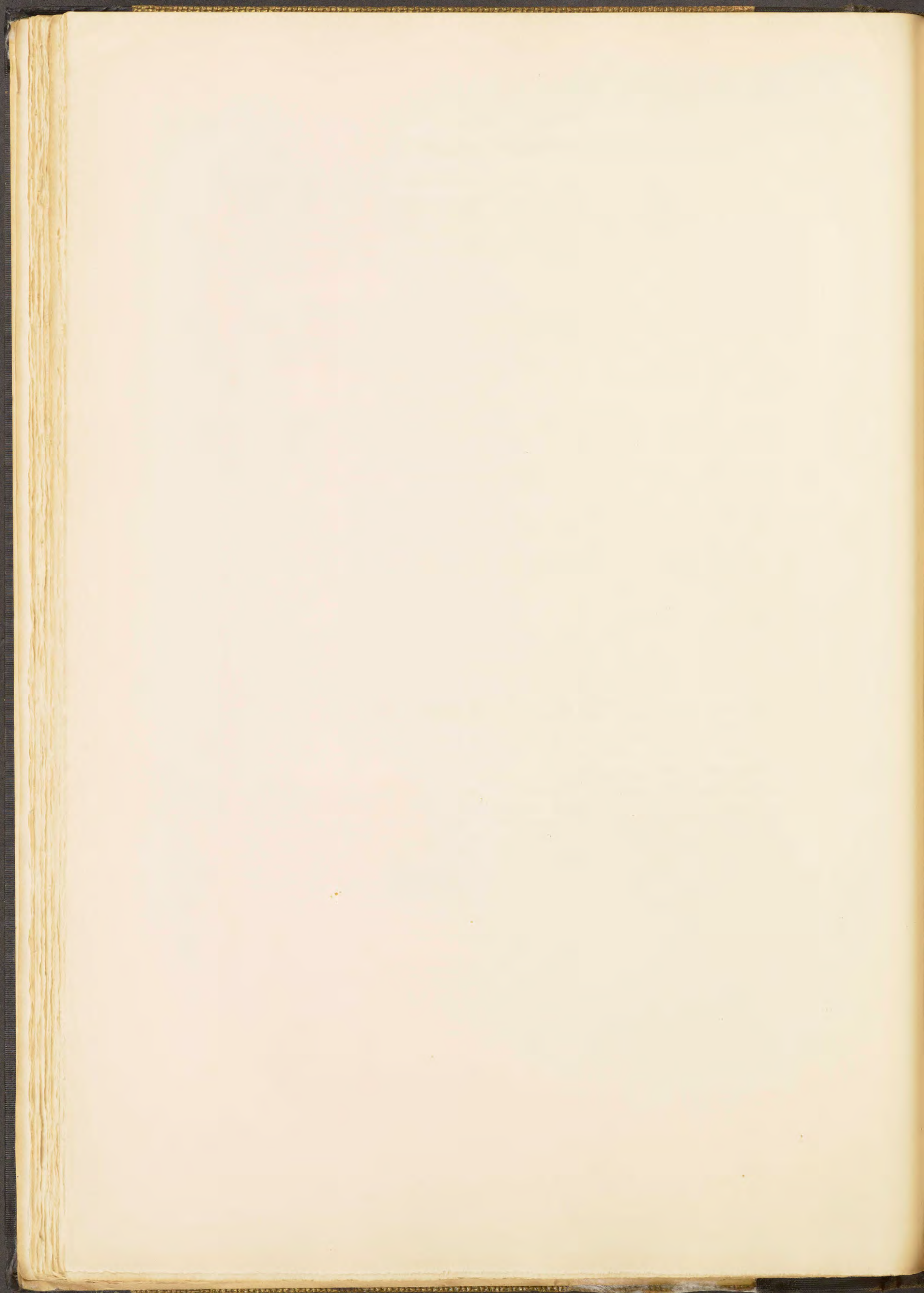
The glaze is of the Chün type (see Vol. ii).

C 442. Plate 69

Fish bowl or flower-pot, tub-shaped, with flat rim projecting at the edge and a crinkled band below it. Coarse red stoneware with applied ornament in white clay under a blotchy brownish-cream glaze, namely, four panels containing (1) a stork and bulrushes; (2) a bird and plants; (3) a duck and bulrushes; (4) a lily: the sun disc appears in the first three.

Soochow ware. ? SEVENTEENTH CENTURY. H. 14.5"

Soochow, in Kiangsu, has been a noted pottery centre since early Ming times. It was famous for its "cricket pots" in the Hsian Tê period, and Soochow garden tubs are well known to this day: see *Chinese Pottery and Porcelain*, vol. i, p. 187.



CHINESE INSCRIPTIONS, MARKS, ETC.

Numerals used on the "numbered" Chün wares

一	二	三	四	五	六	七	八	九	十
i	êrh	san	ssü	wu	liu	ch'i	pa	chiu	shih
= one	= two	= three	= four	= five	= six	= seven	= eight	= nine	= ten.

C 5. 大 ta = great.

C 15. 重華宮隨安室用 chung hua kung sui an shih yung.

C 136. 史良世凍氏大定二年二月十
shih liang shih tung shih ta ting êrh nien êrh yüeh shih
四日身亡記 ssü jih shên wang chi.

C 188. 大宋熙寧年造 ta sung hsi ning nien tsao.

C 218. 至元八年造公用 chih yüan pa nien tsao kung yung.

C 295. 正統拾壹年伍月初壹日
chêng tung shih i nien wu yüeh ch'ü i jih.

C 309. 古相張家造 ku hsiang chang chia tsao.

C 310. 漳濱逸人製 chang pin i jên chih.

C 313. 柒里金柒里銀柒里金子只在柒
ch'i li chin ch'i li yin ch'i li chin tzü chih tsai ch'i.

C 347. 李千郎 chi ch'ien lang.

C 426. 玄西四門 hsüan hsi ssü mên.

C 427. 仁存堂 jên ts'un t'ang.



C 310.



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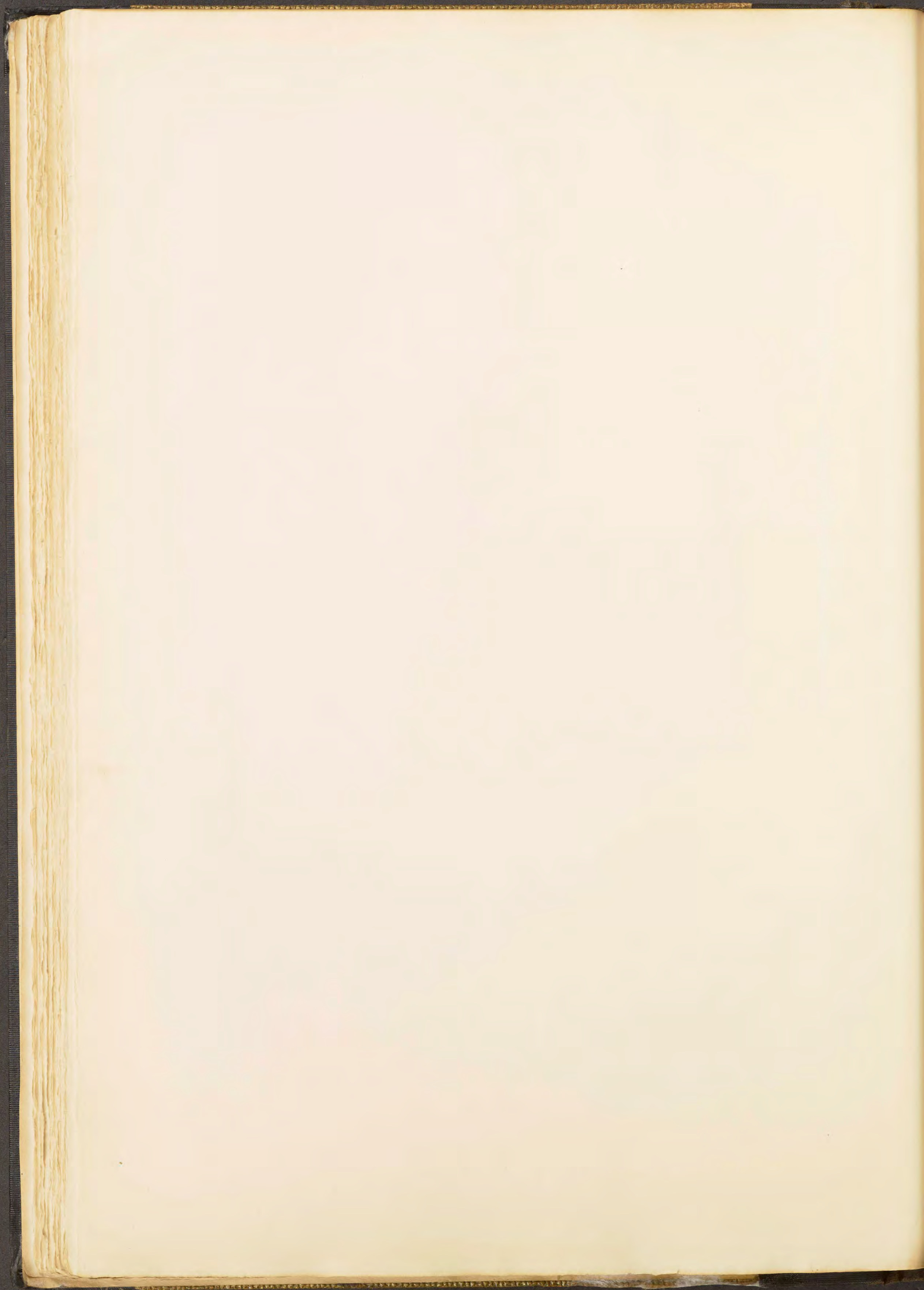
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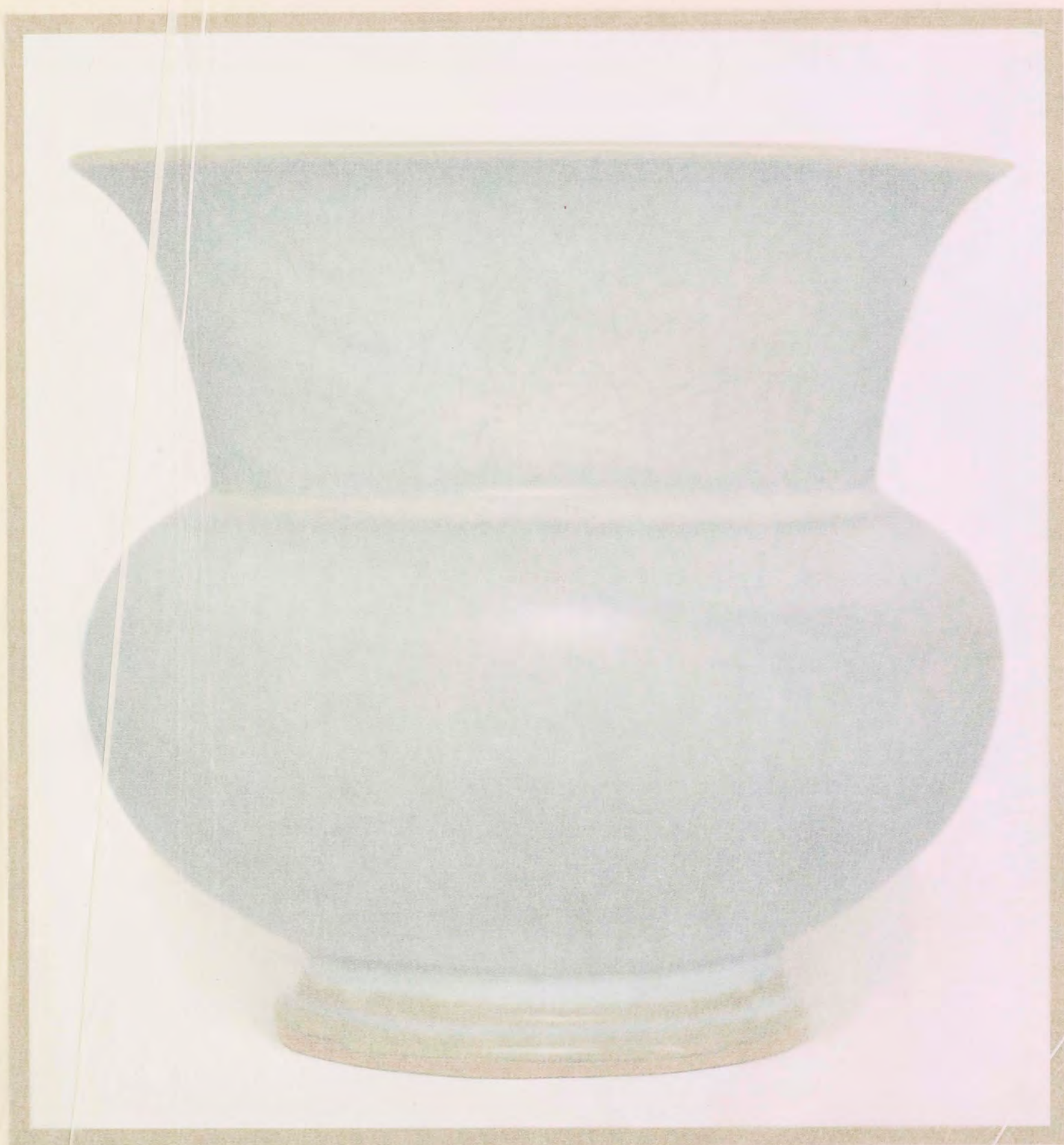
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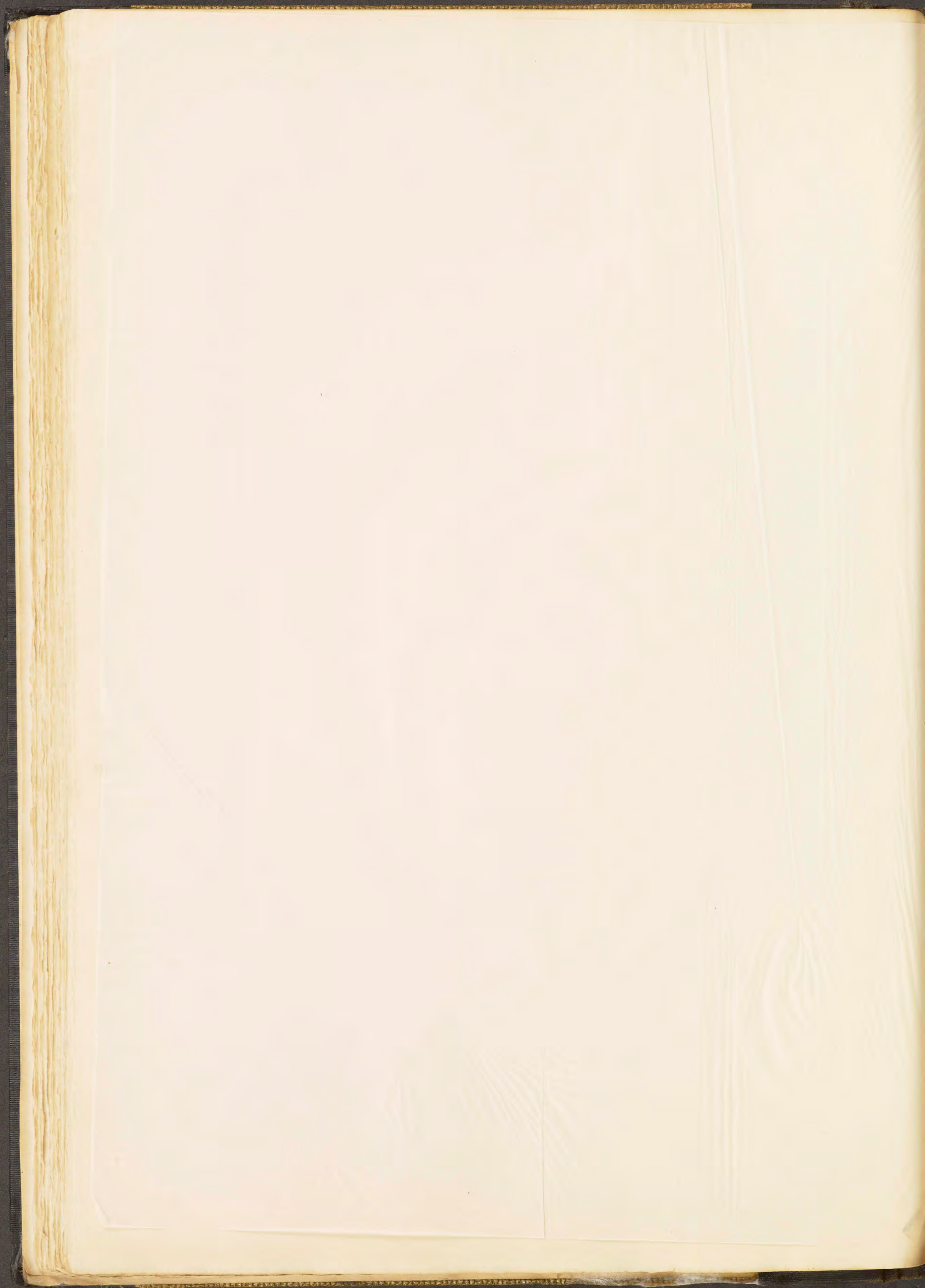
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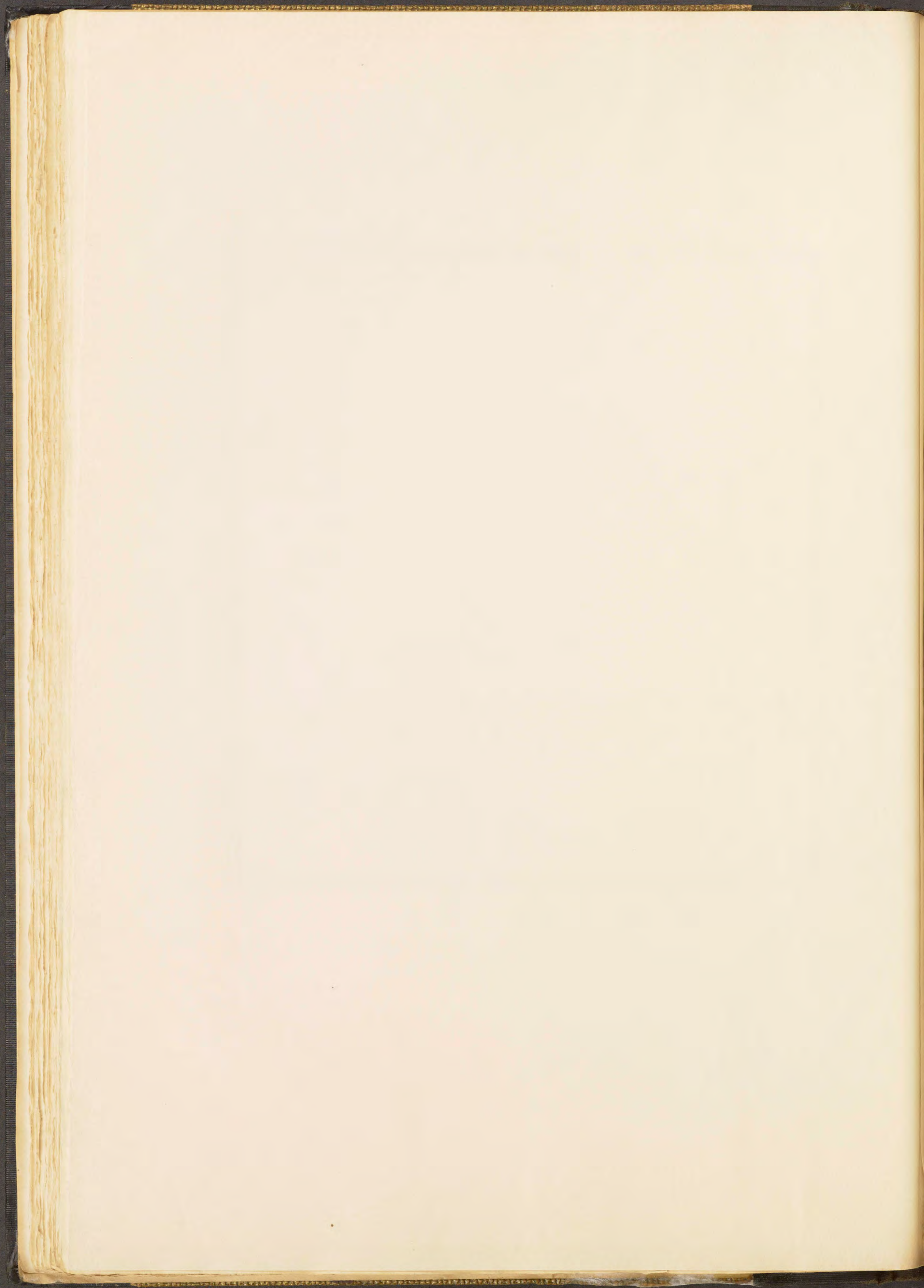


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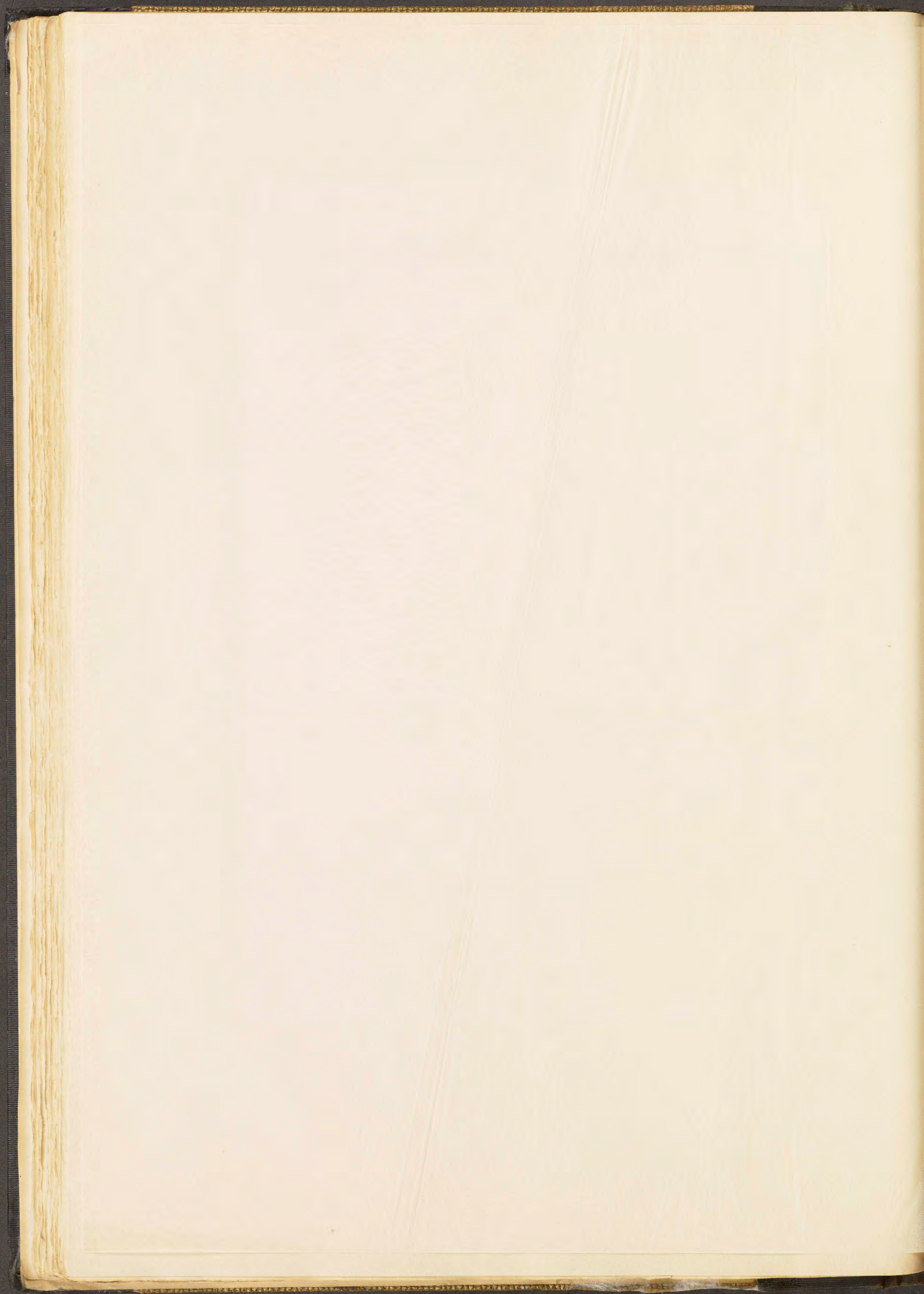


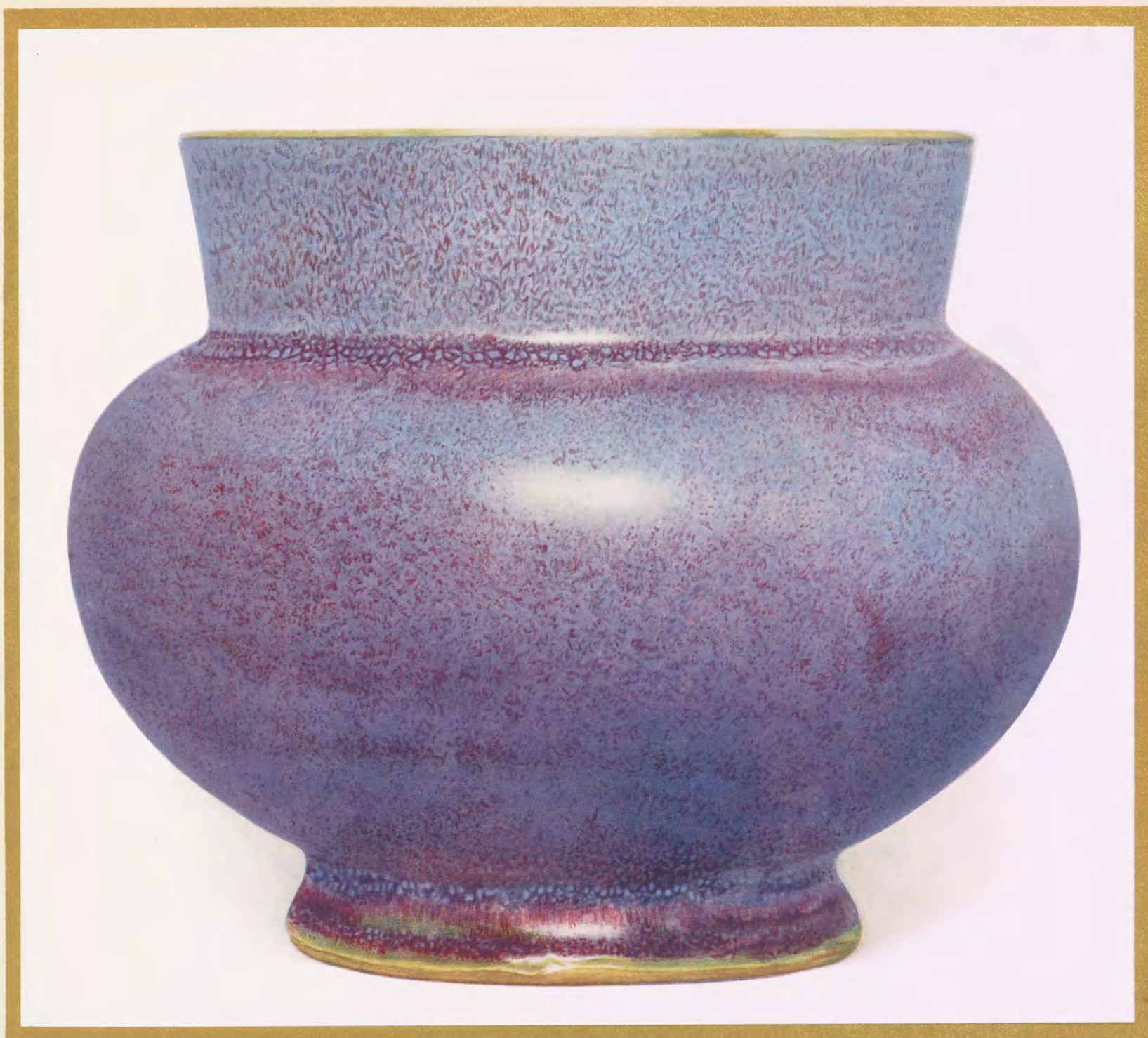


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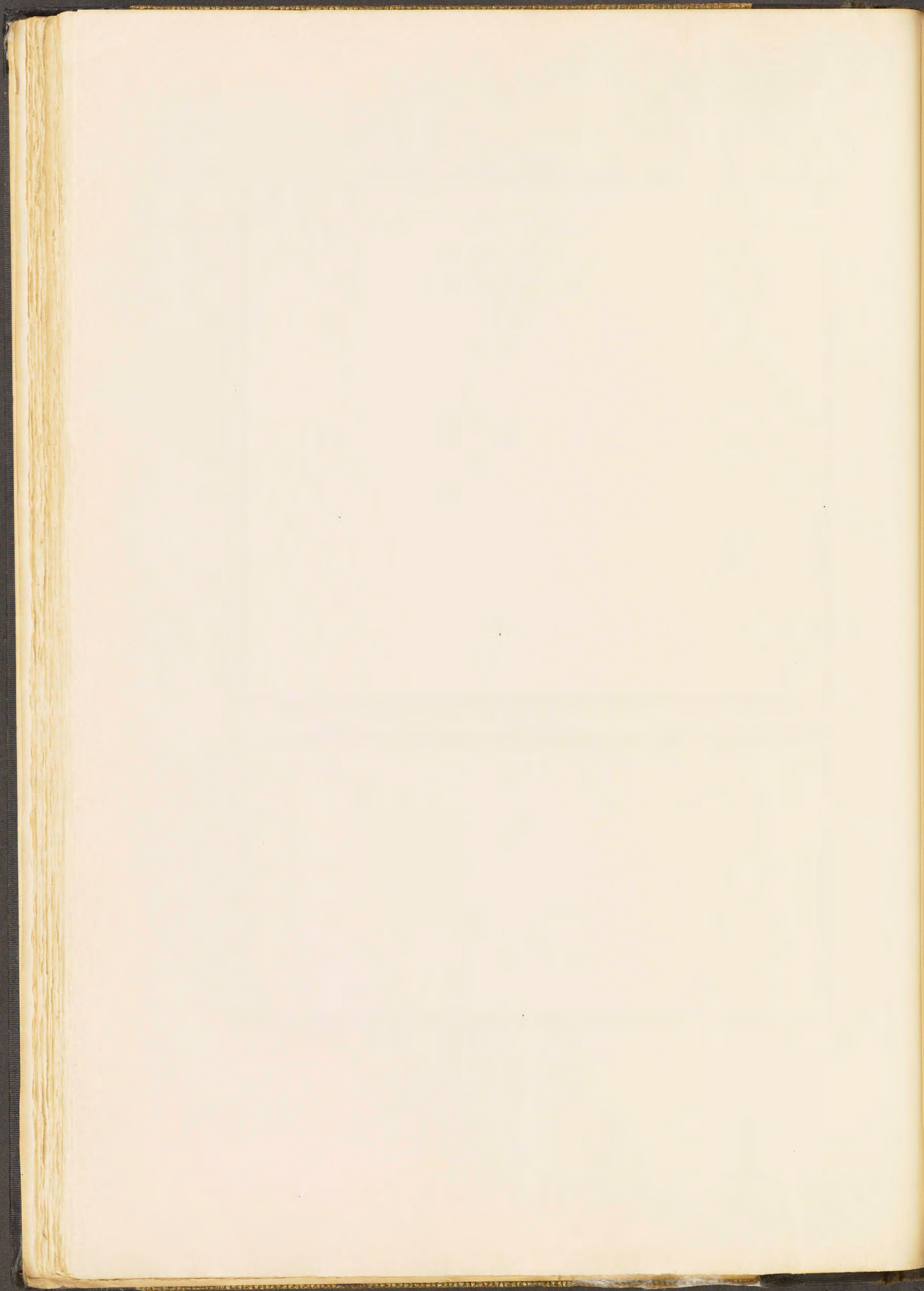




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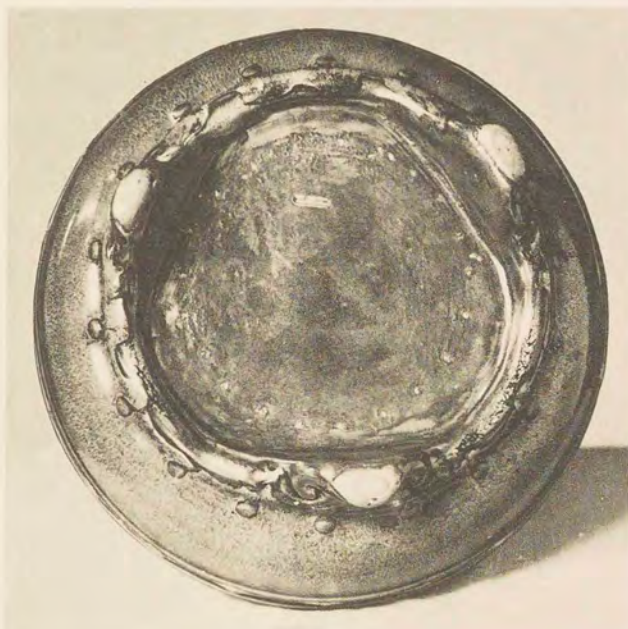




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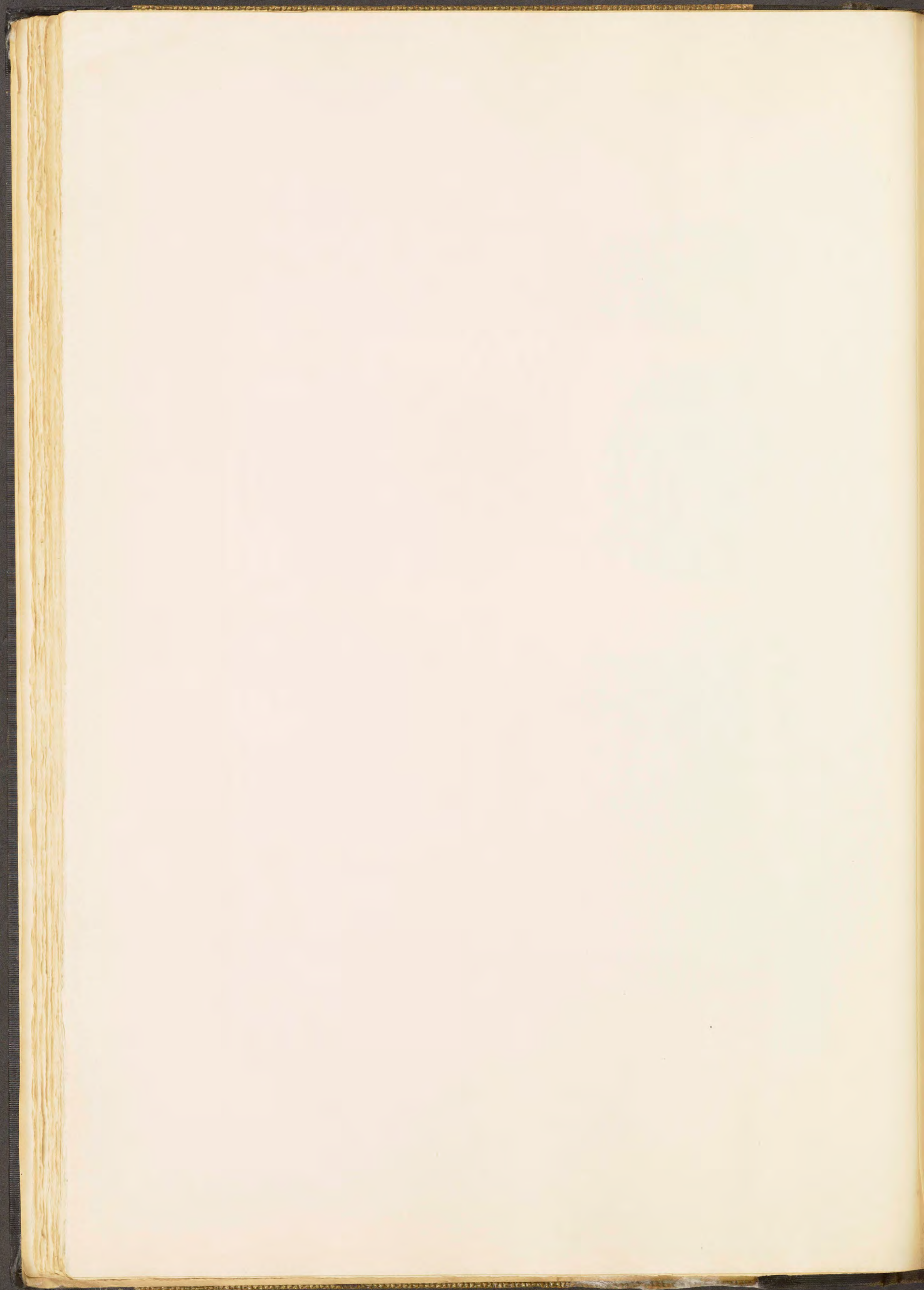
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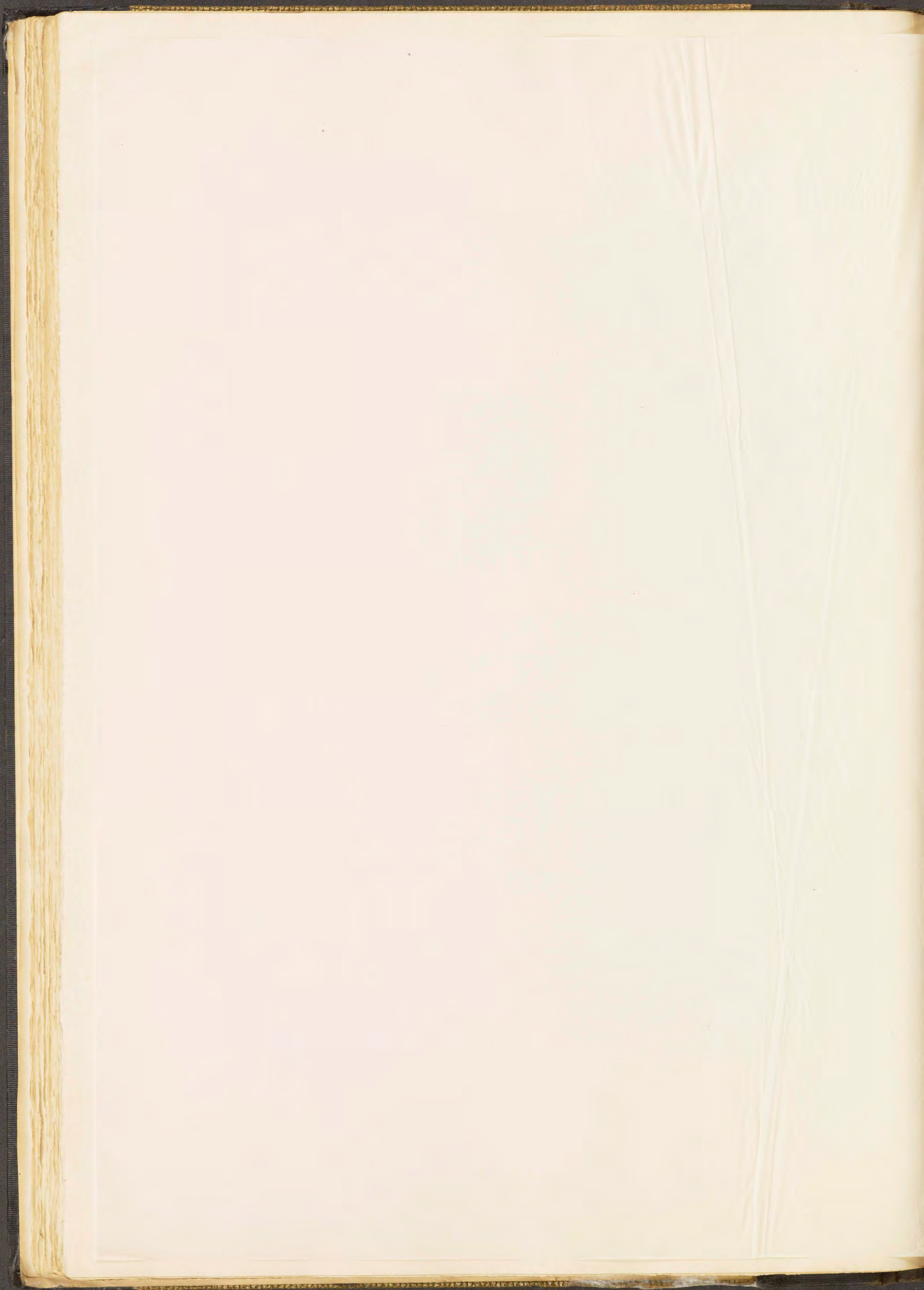
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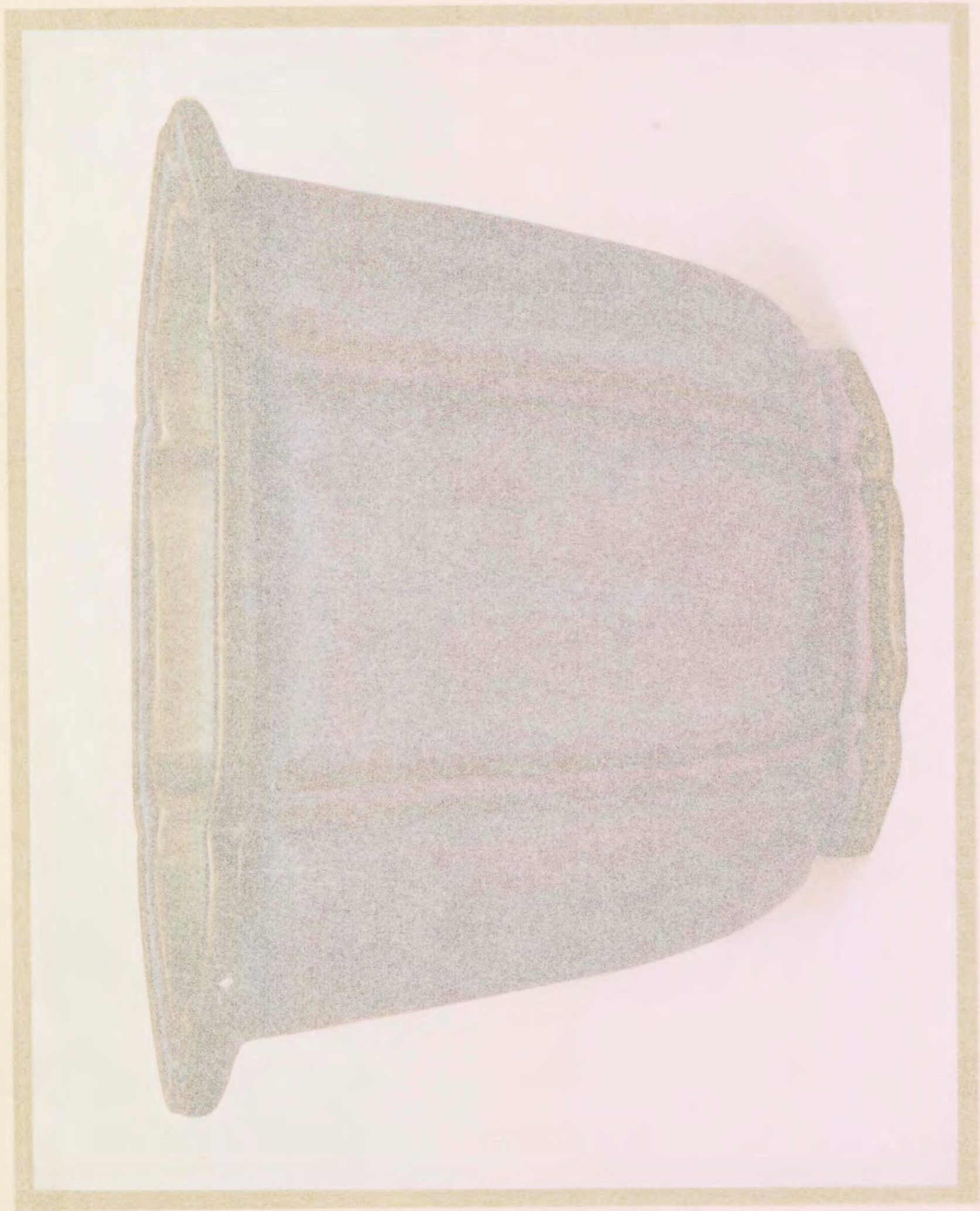






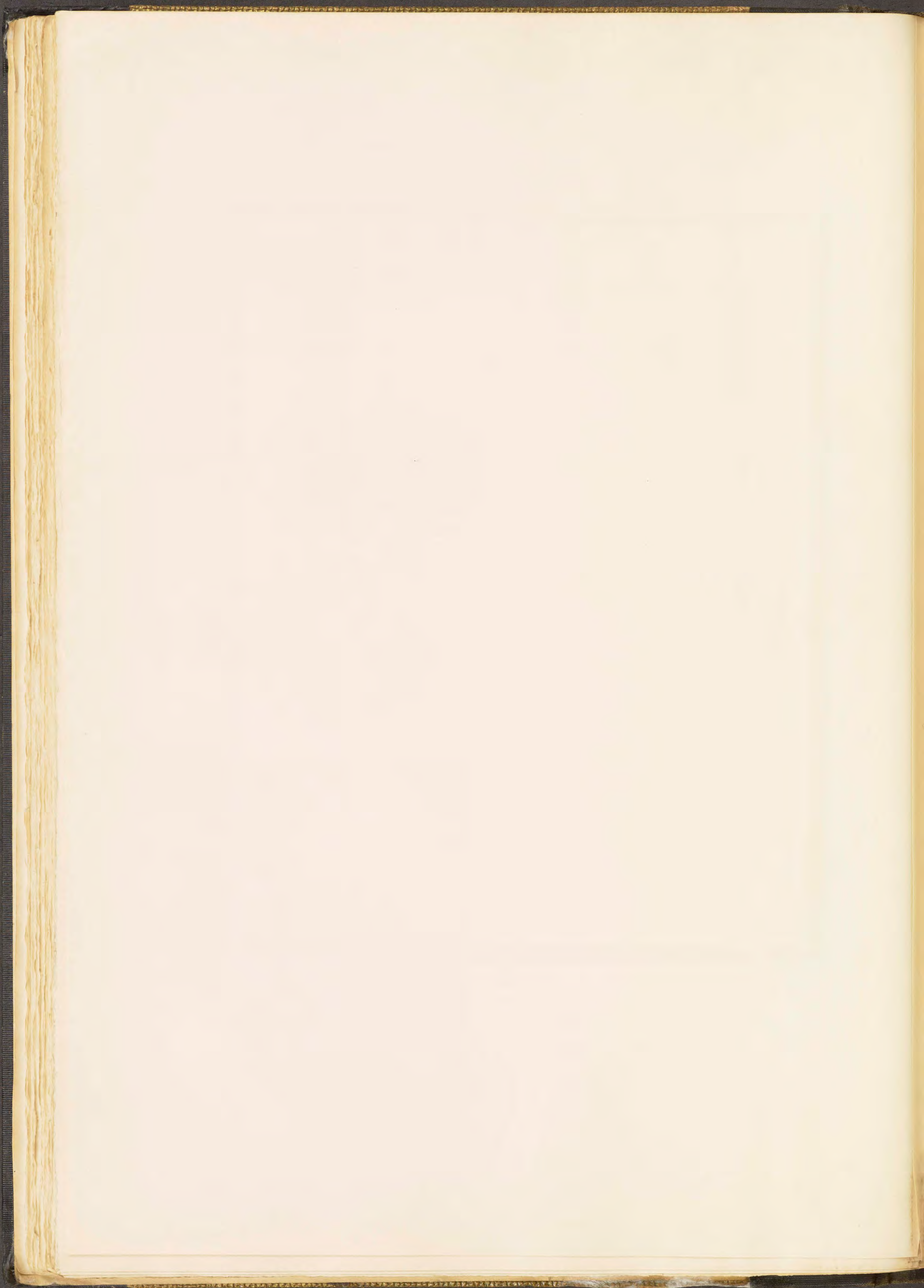














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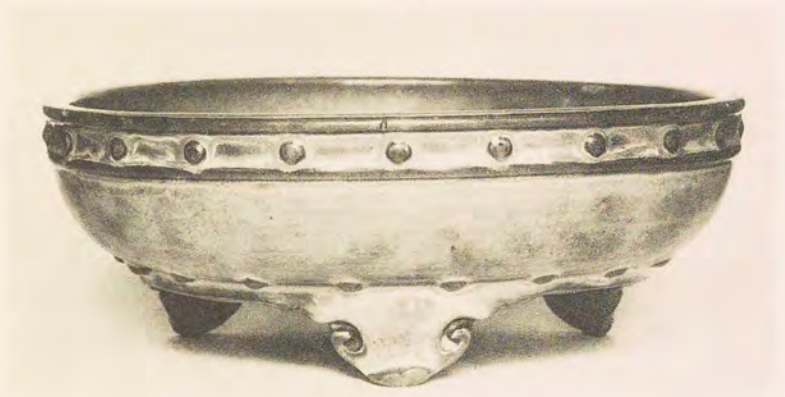
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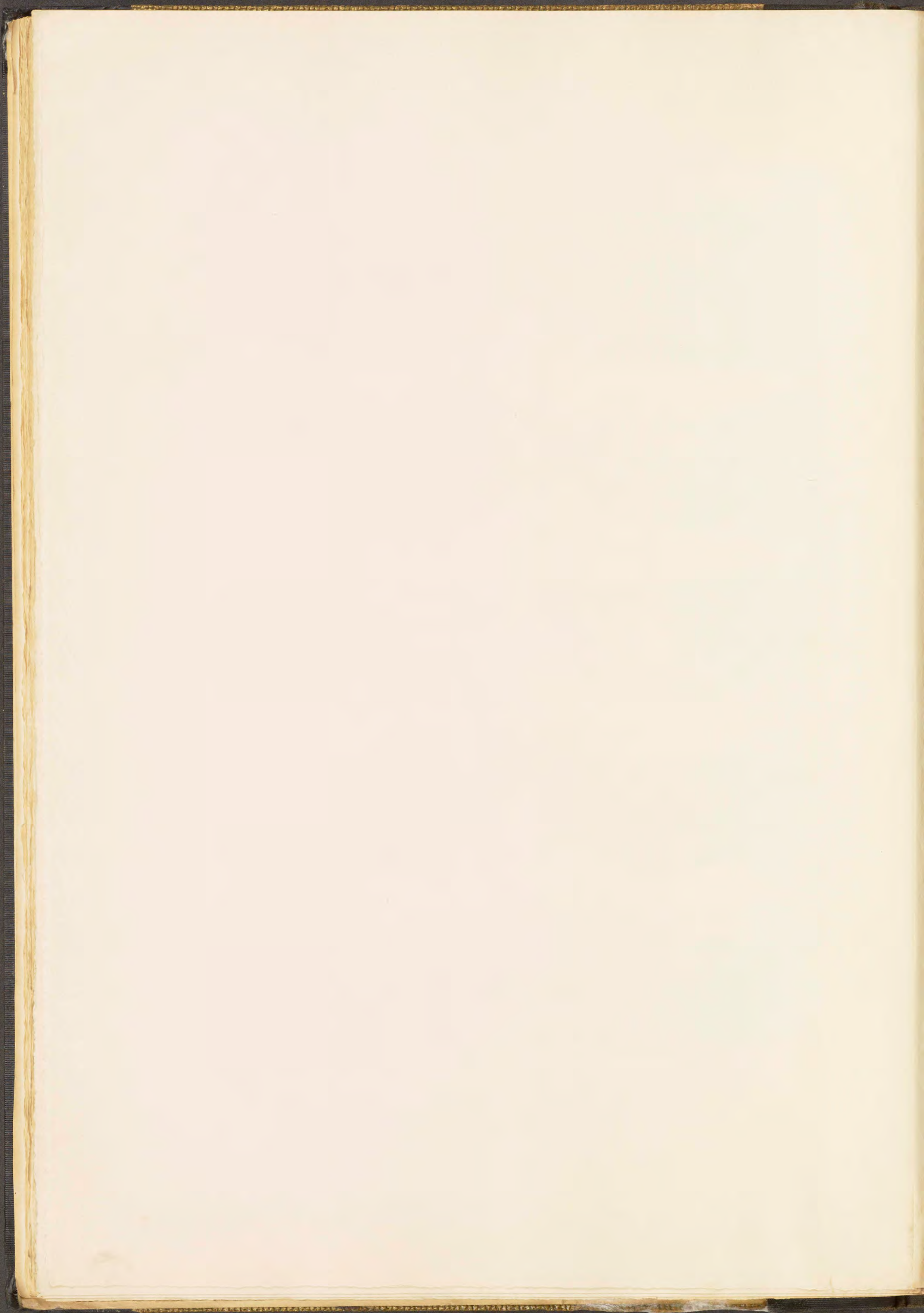
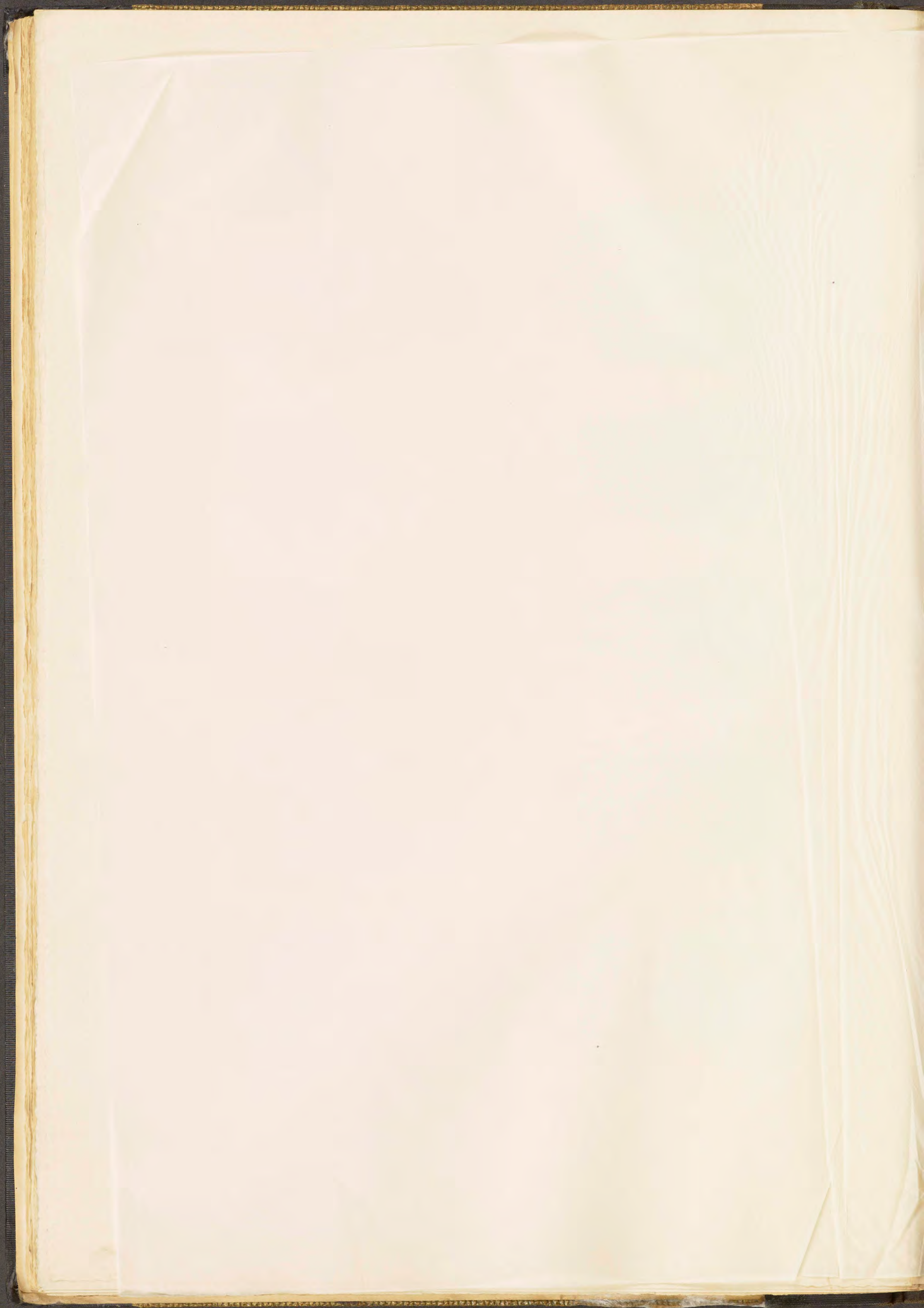




Fig. 1



Fig. 2





C 13



C 14





C. 47







C 27



C 25





C 74



C 70

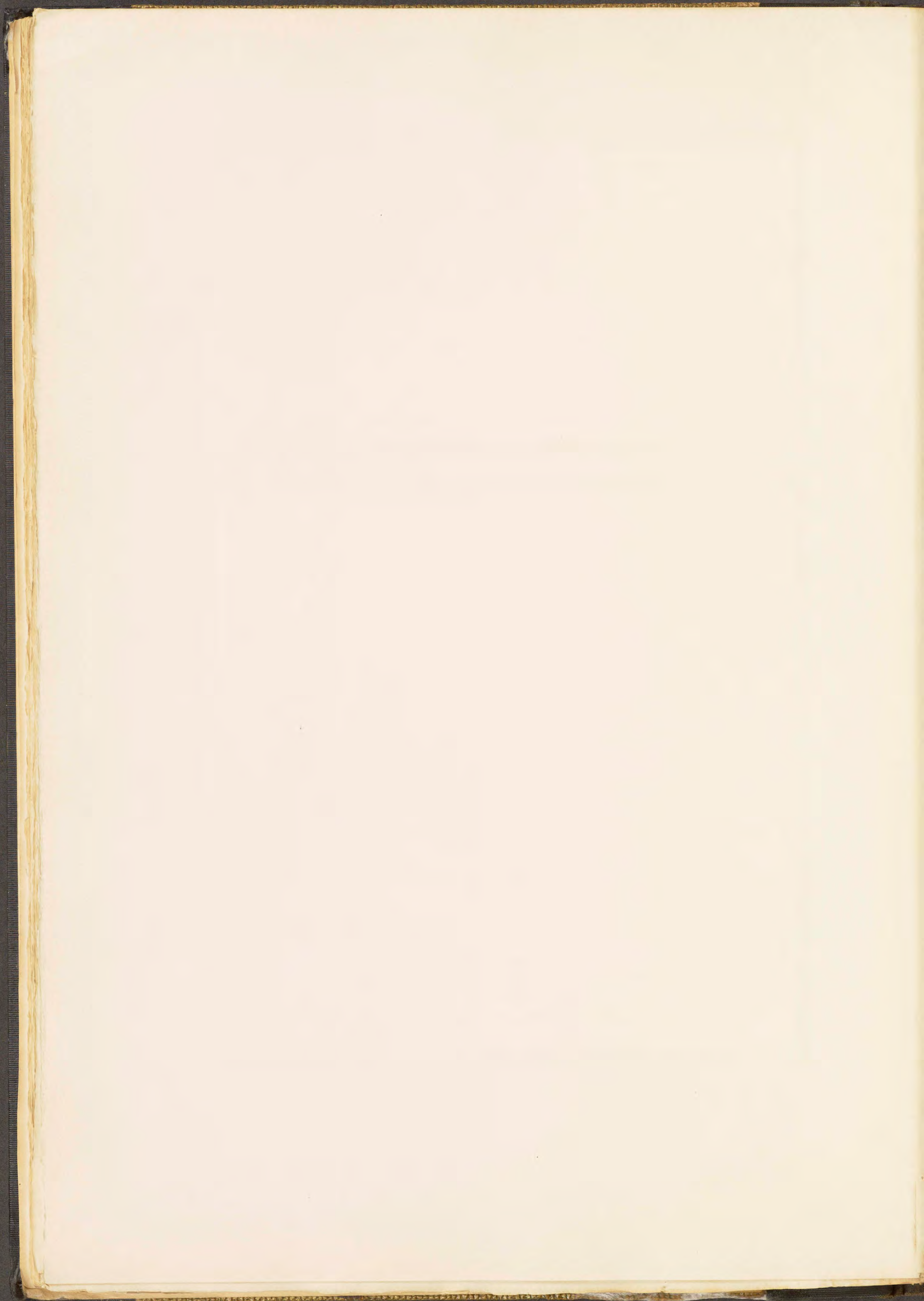


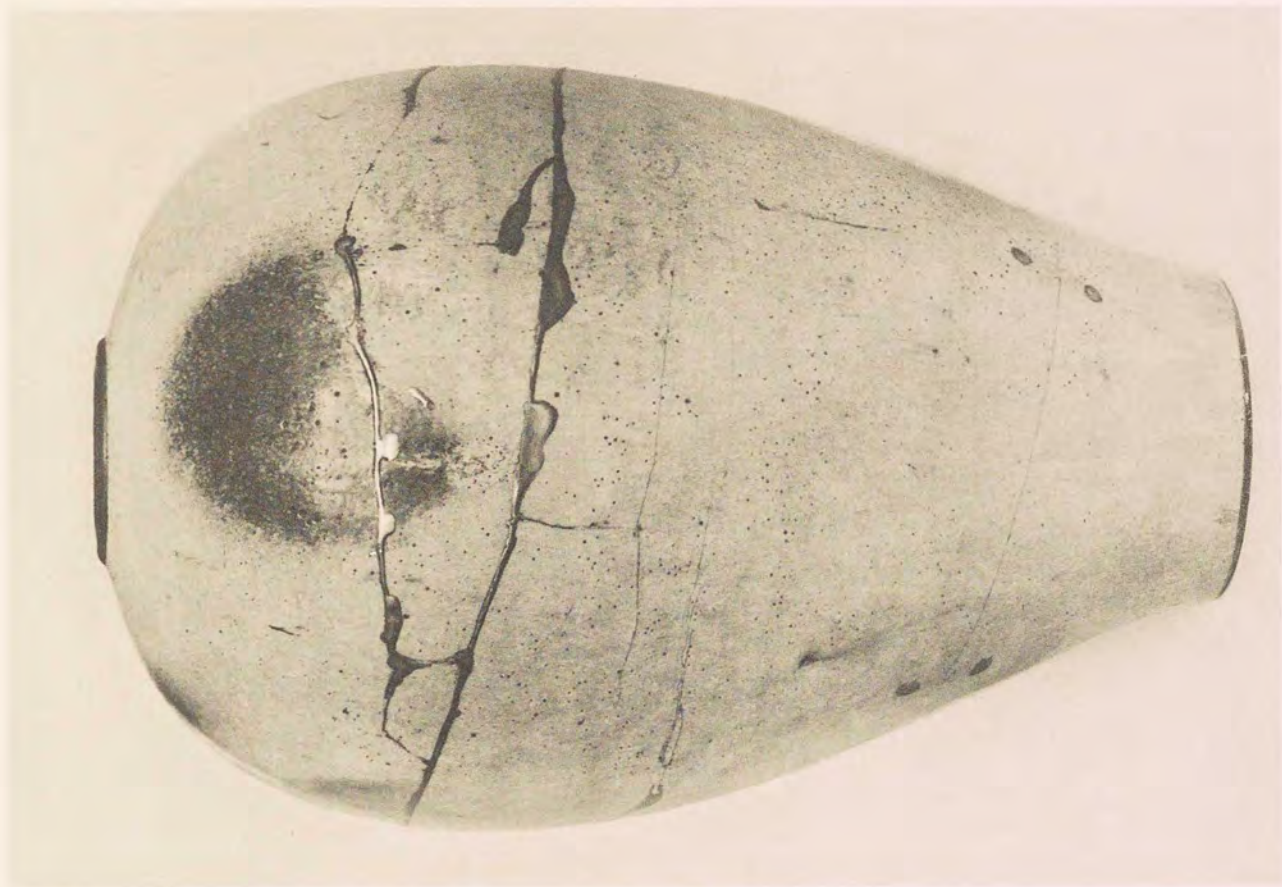


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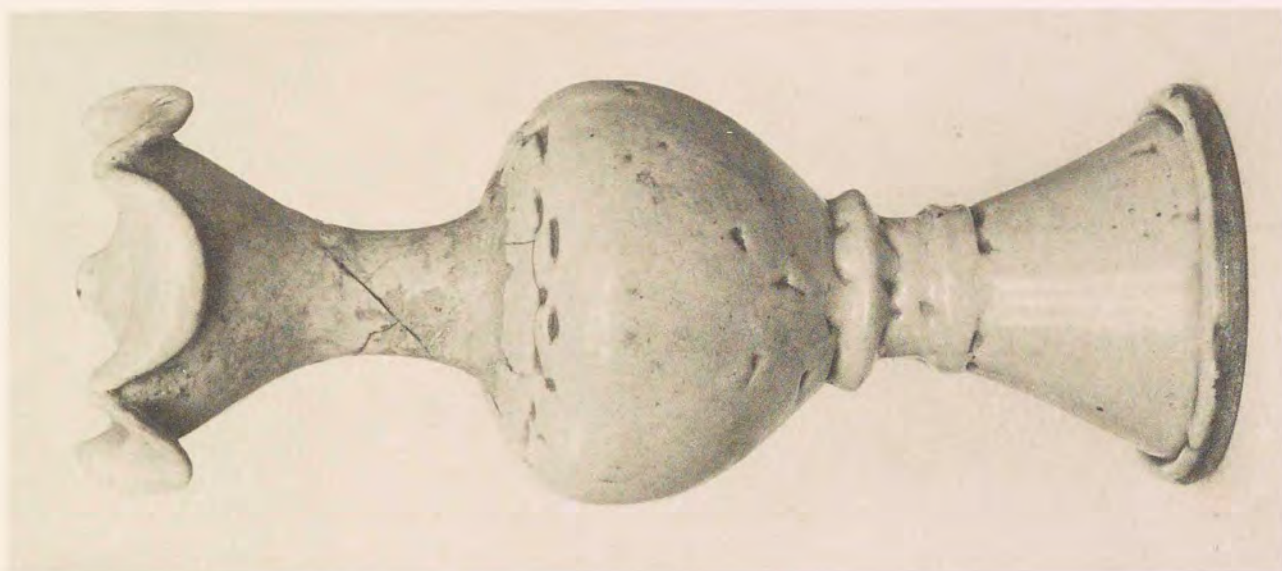


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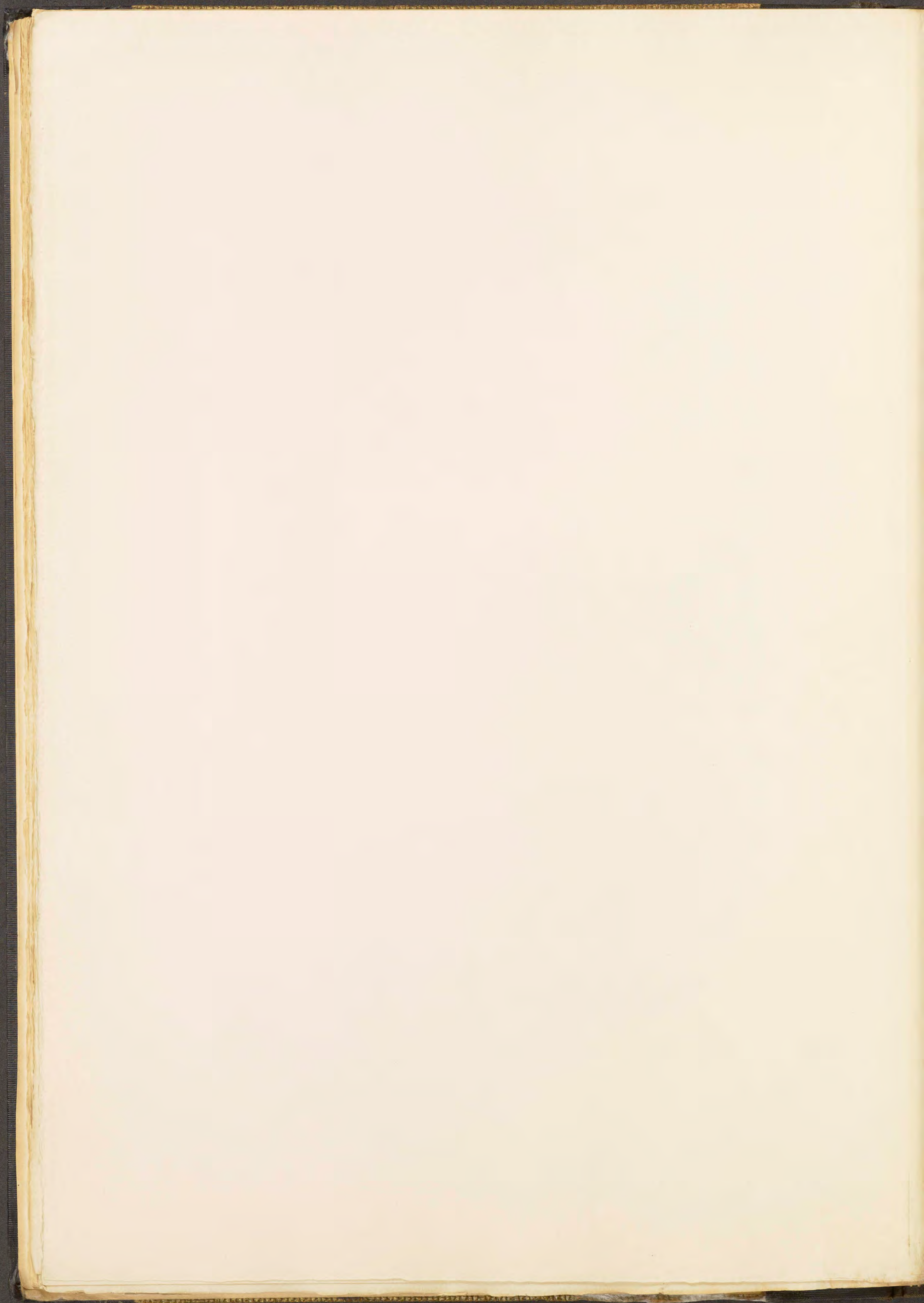
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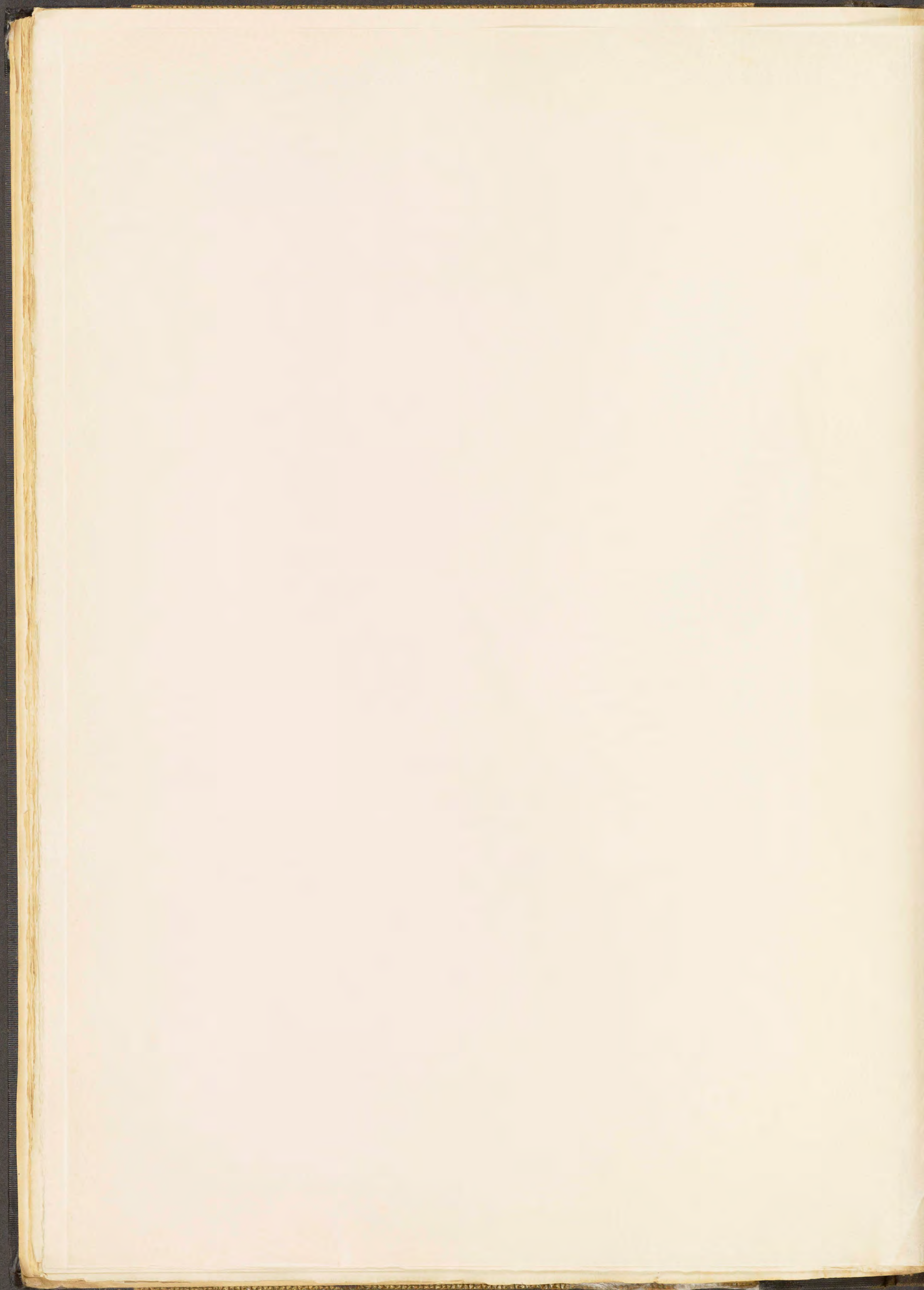


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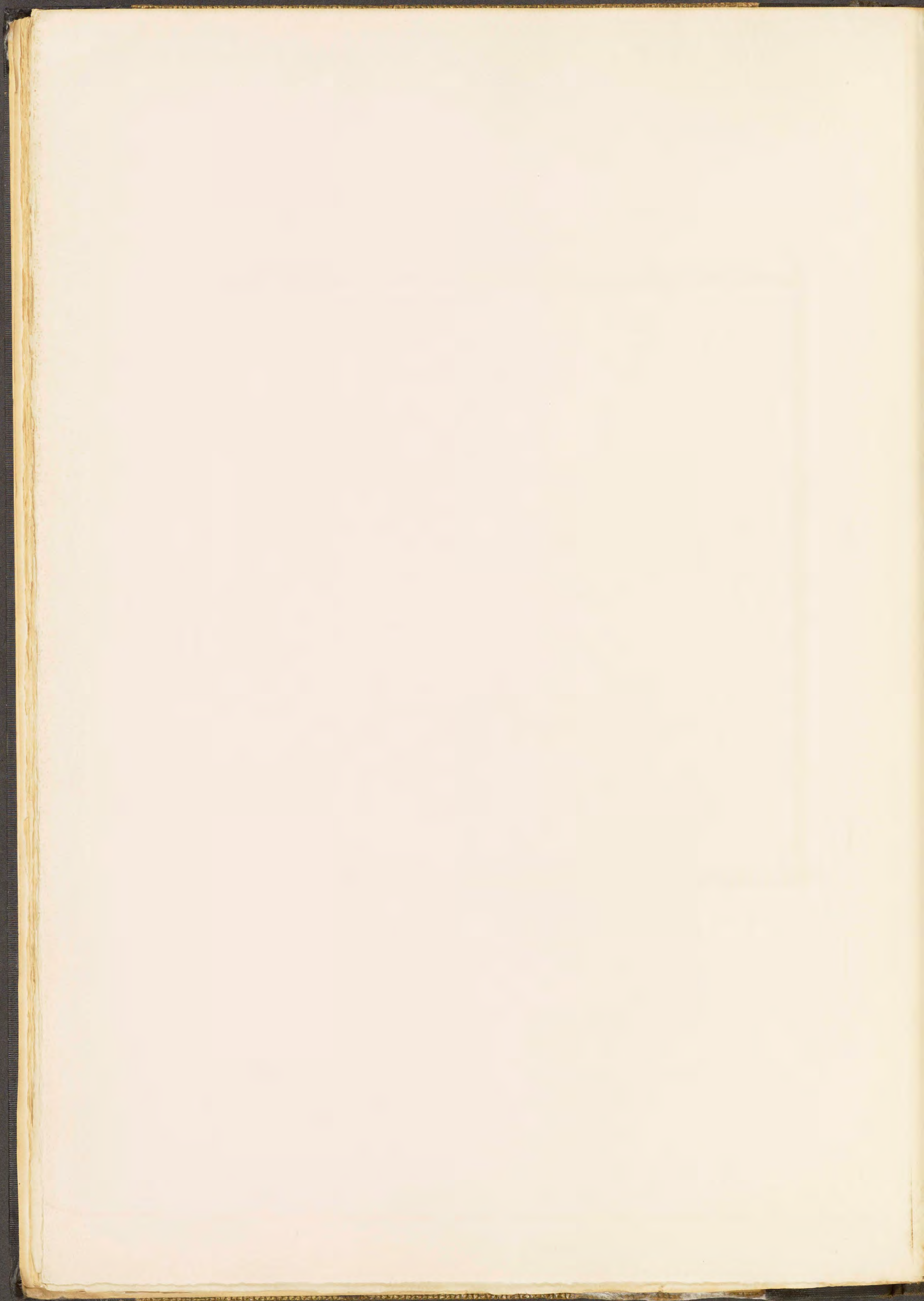


C34





C 34





C 73



C 72



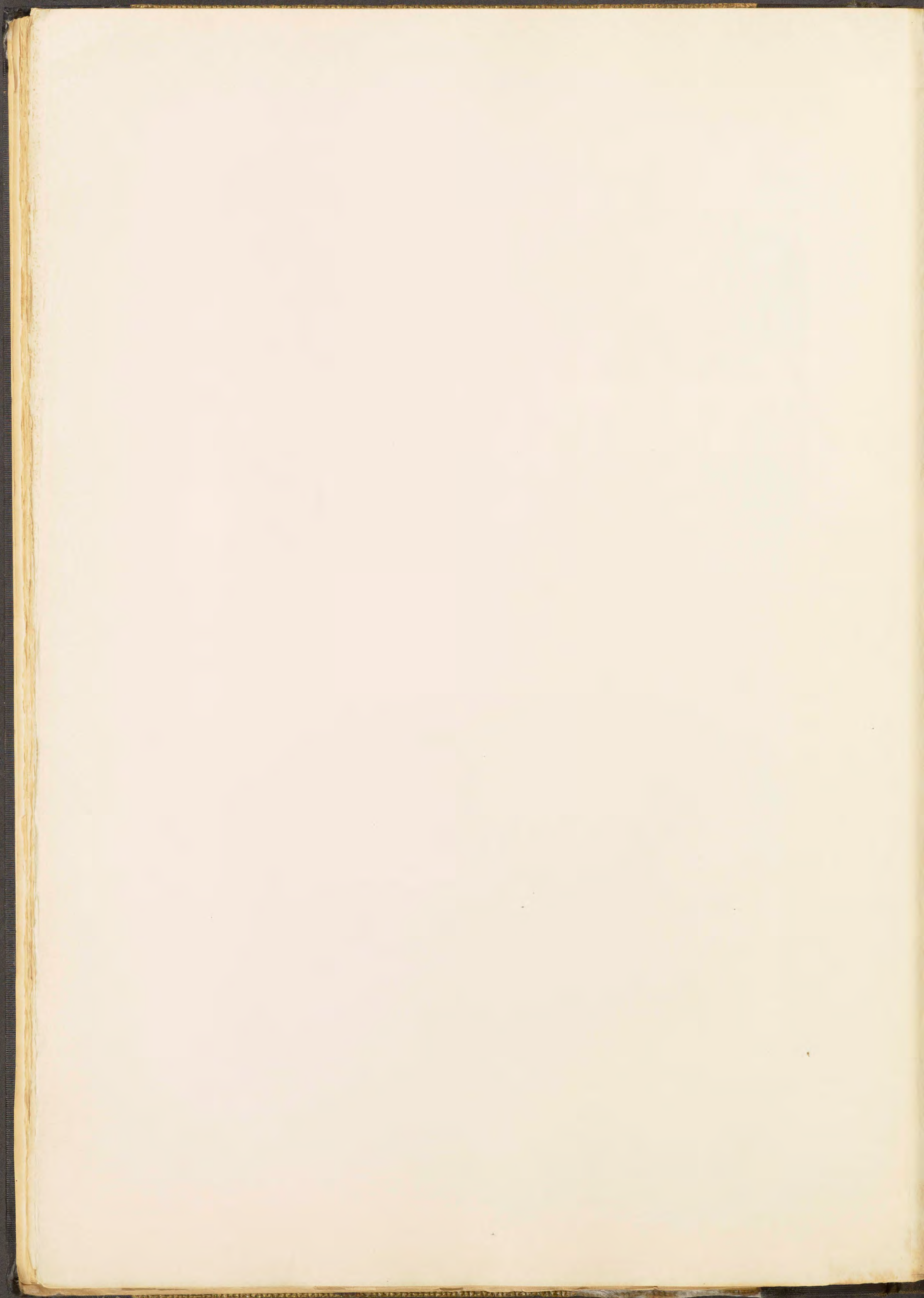
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C 75





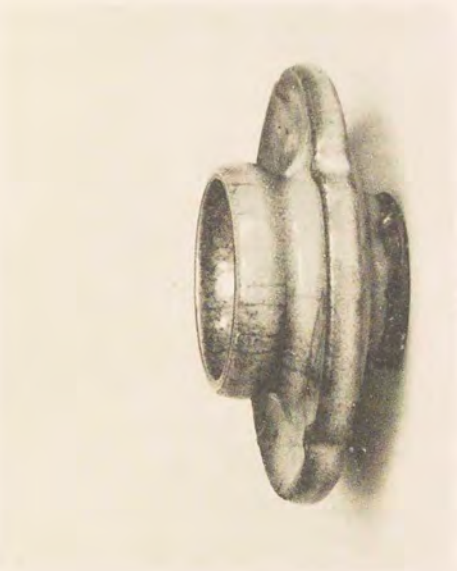
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C. 61



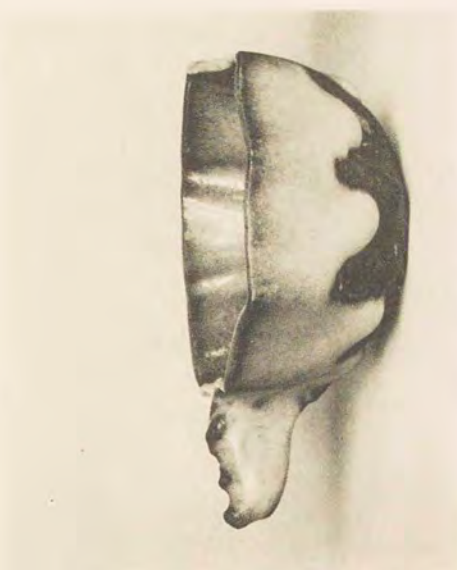
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C. 35



C. 36



C. 37





C 64



C 46



C 63



C 65



C 39



C 66



C 41



C 40



C 95





C 48



C 47



C 50



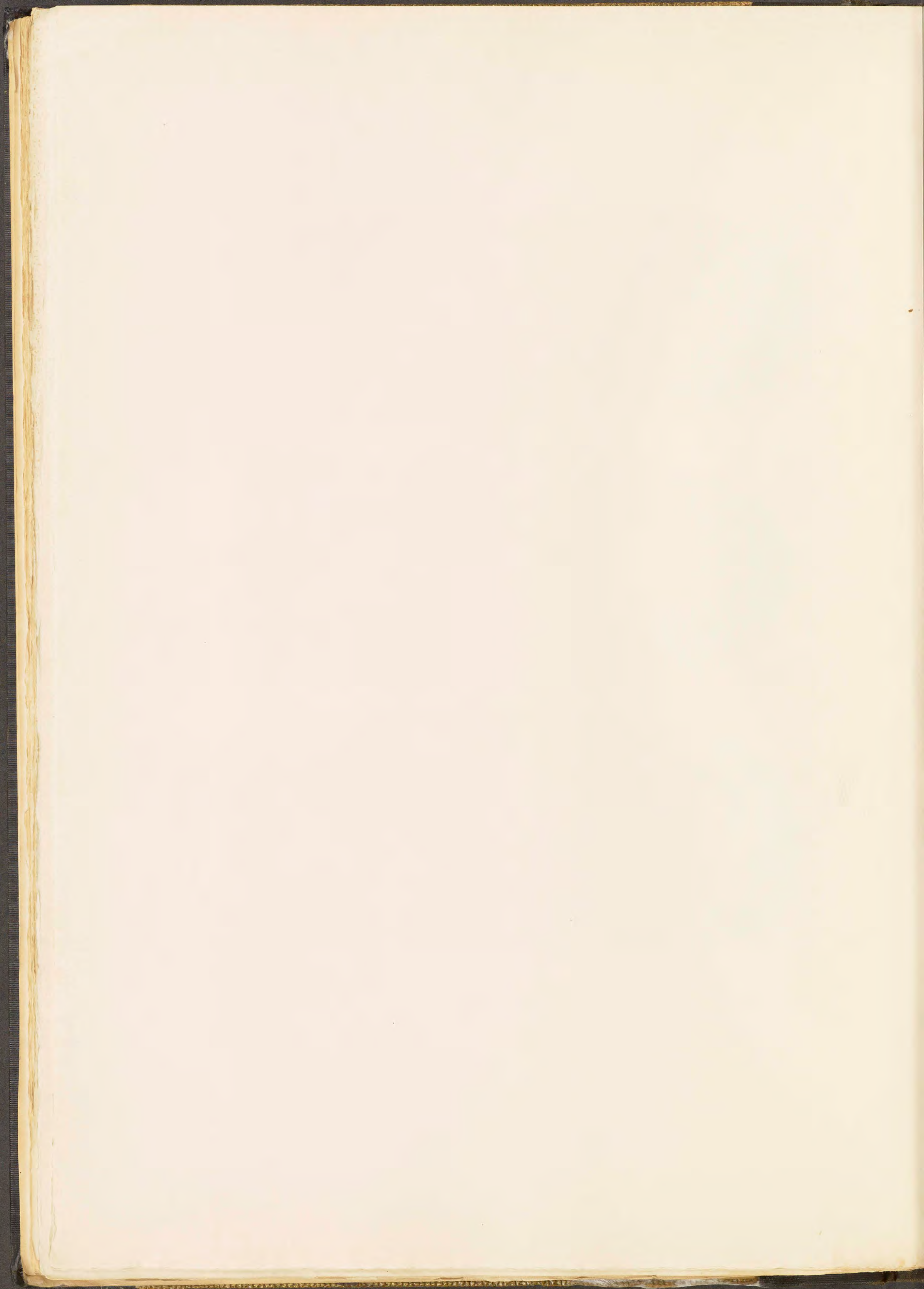
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C 52



C 49





C 55



C 57



C 71



C 70



C 69



C 53



C 54



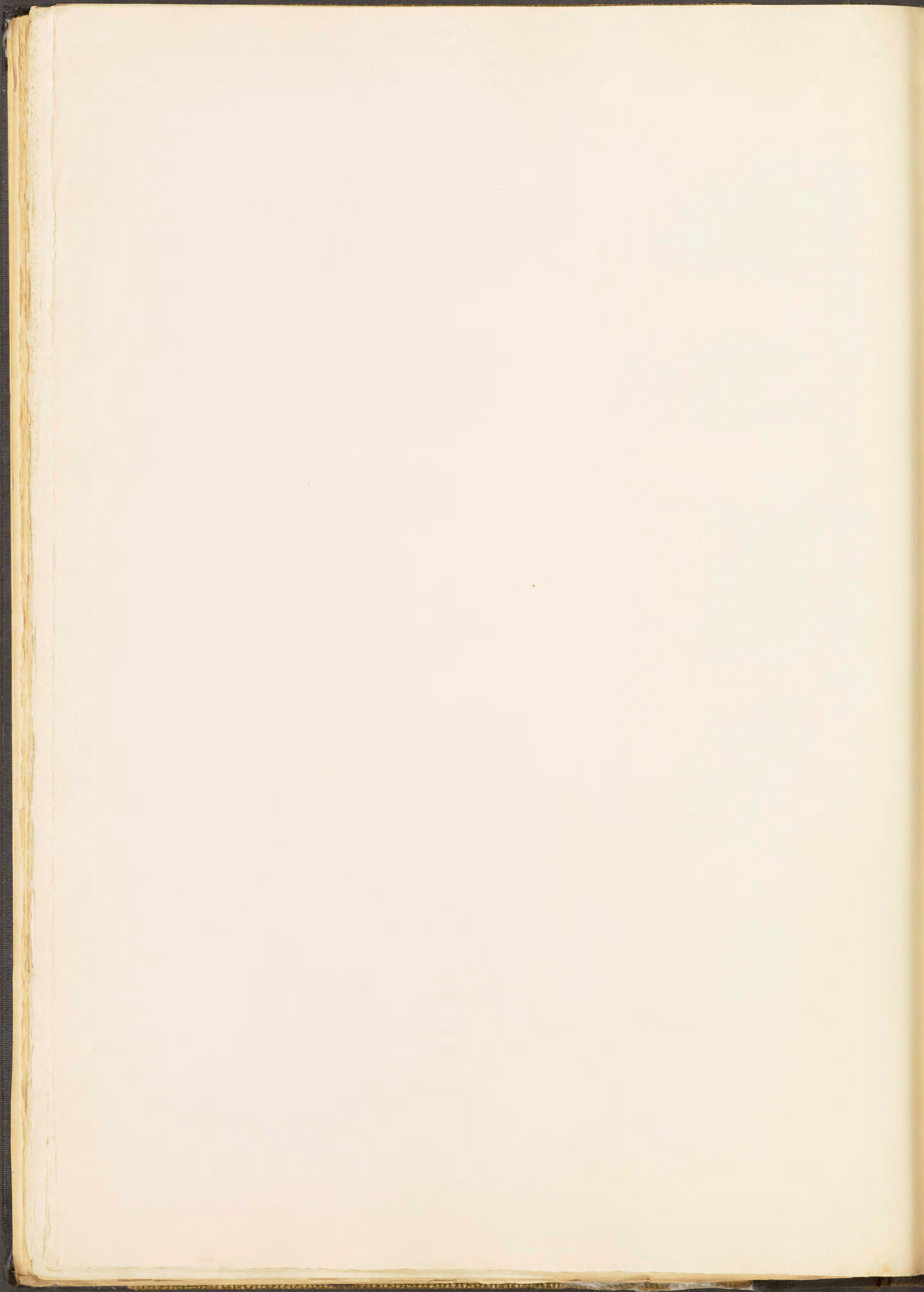
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C 68



C 67

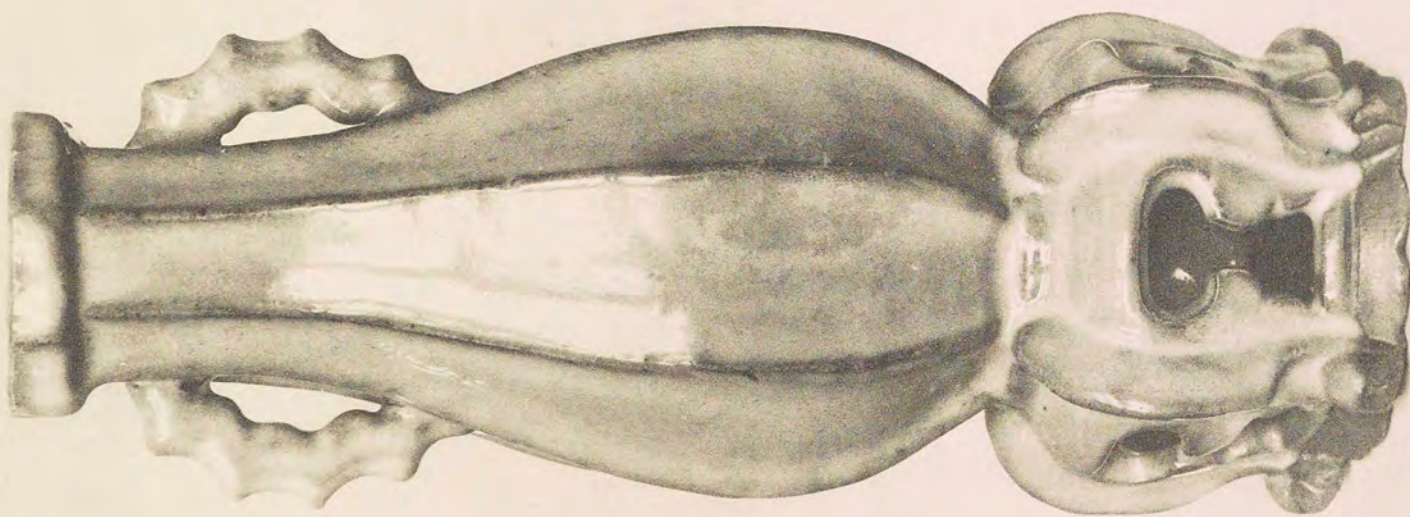




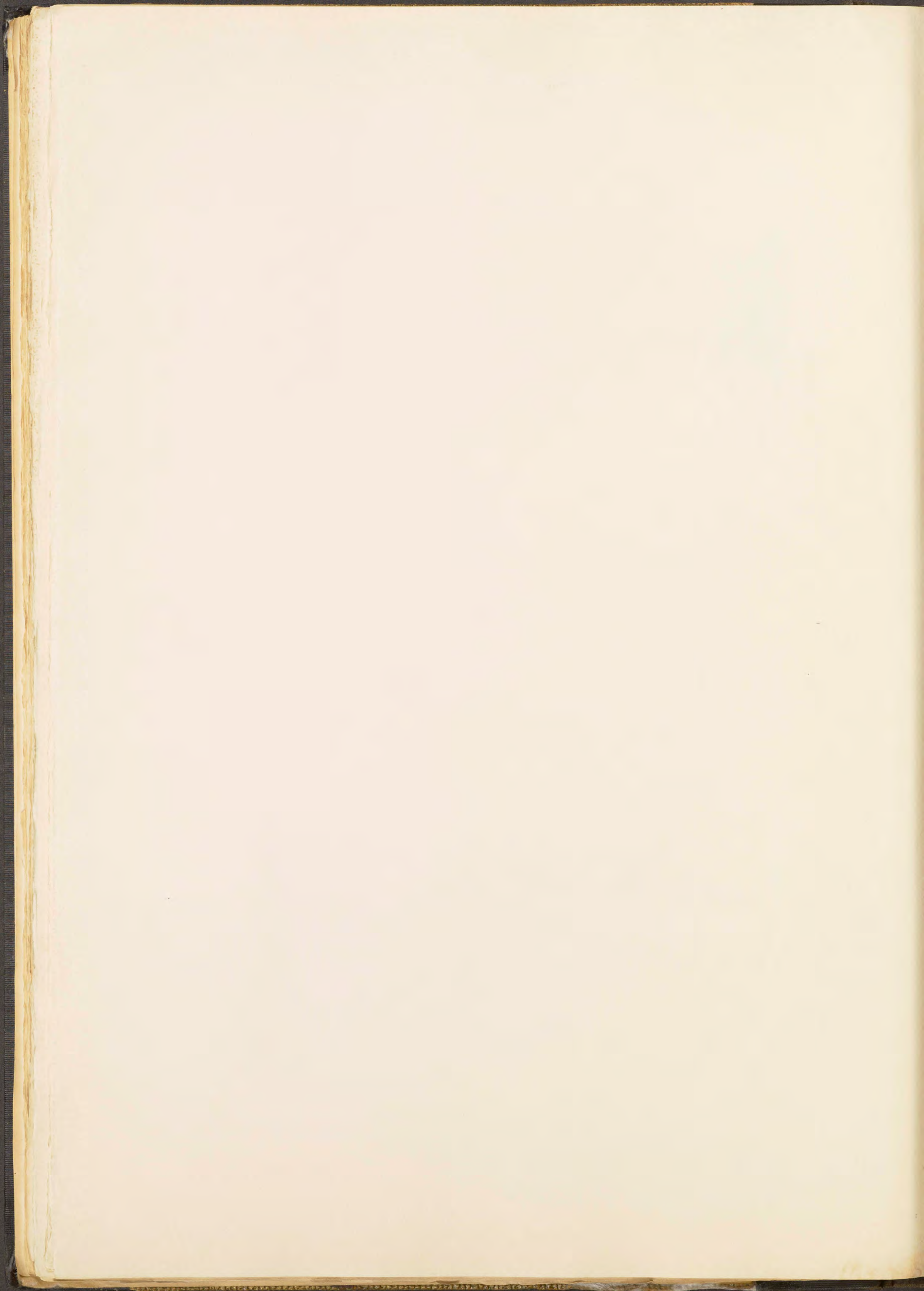
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C 100



C 76





C 80



C 85



C 70



C 42



C 83



C 86



C 58

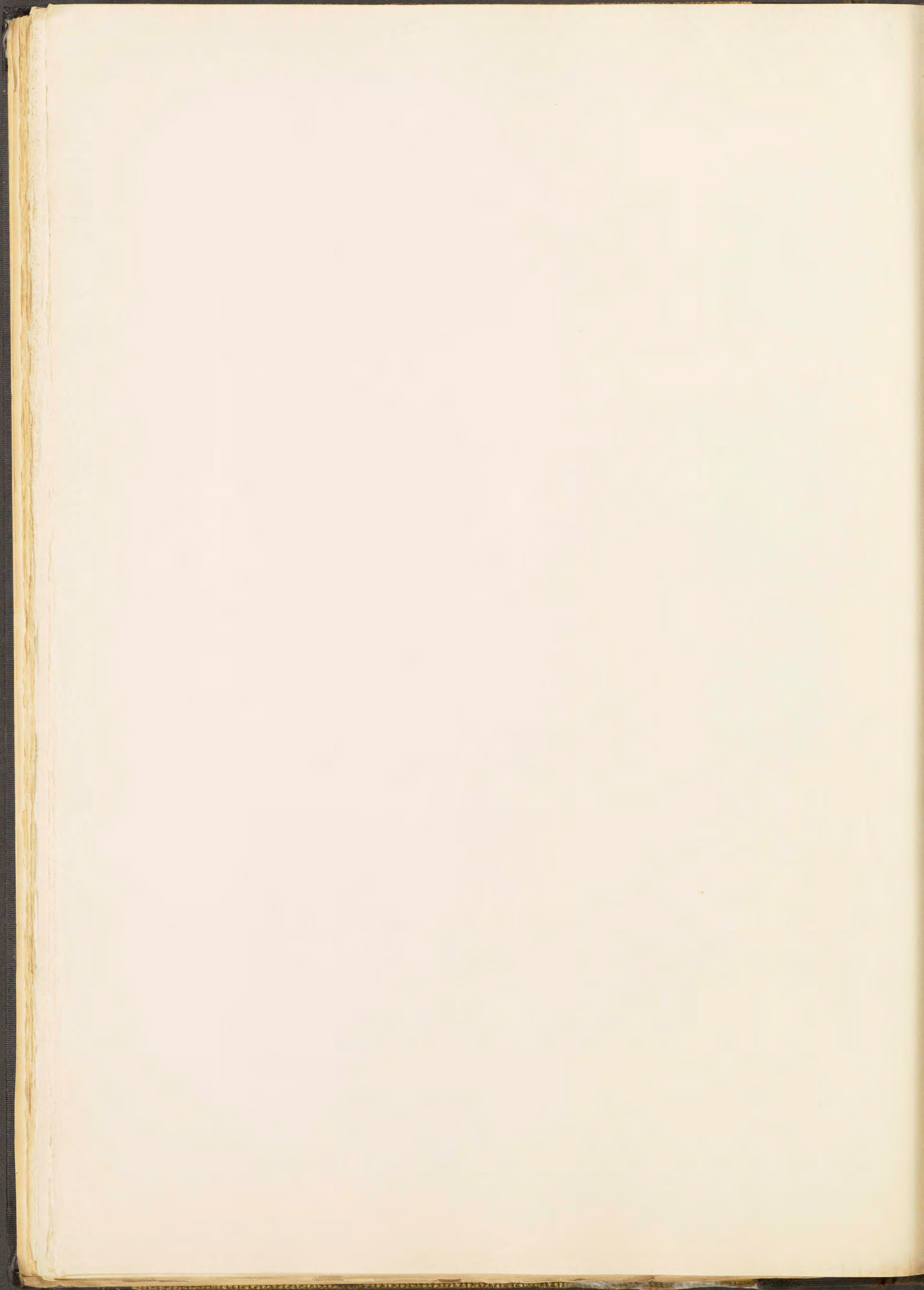


C 50

C 60



C 96





C 88



C 87



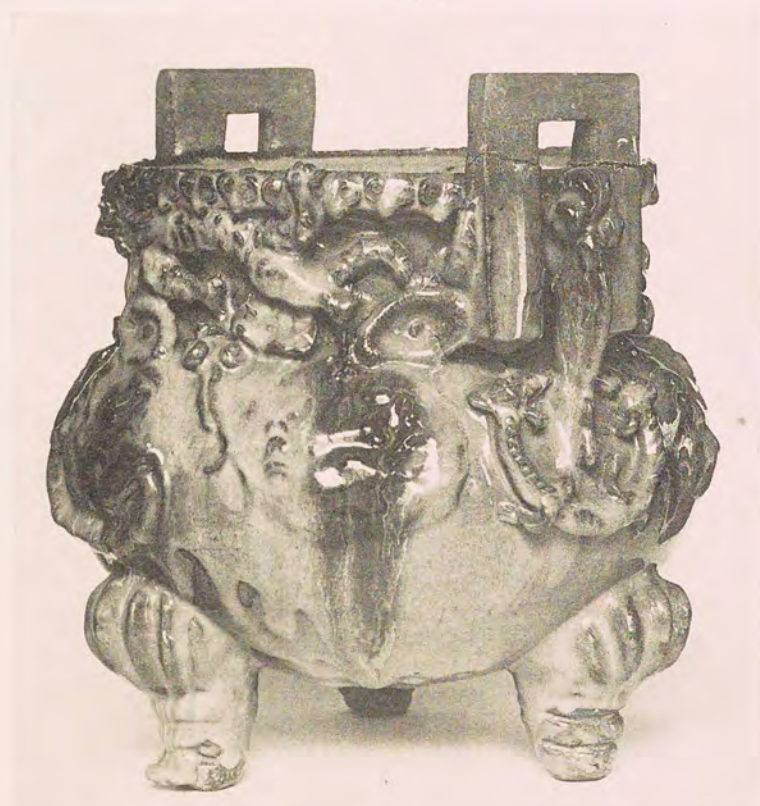
C 89



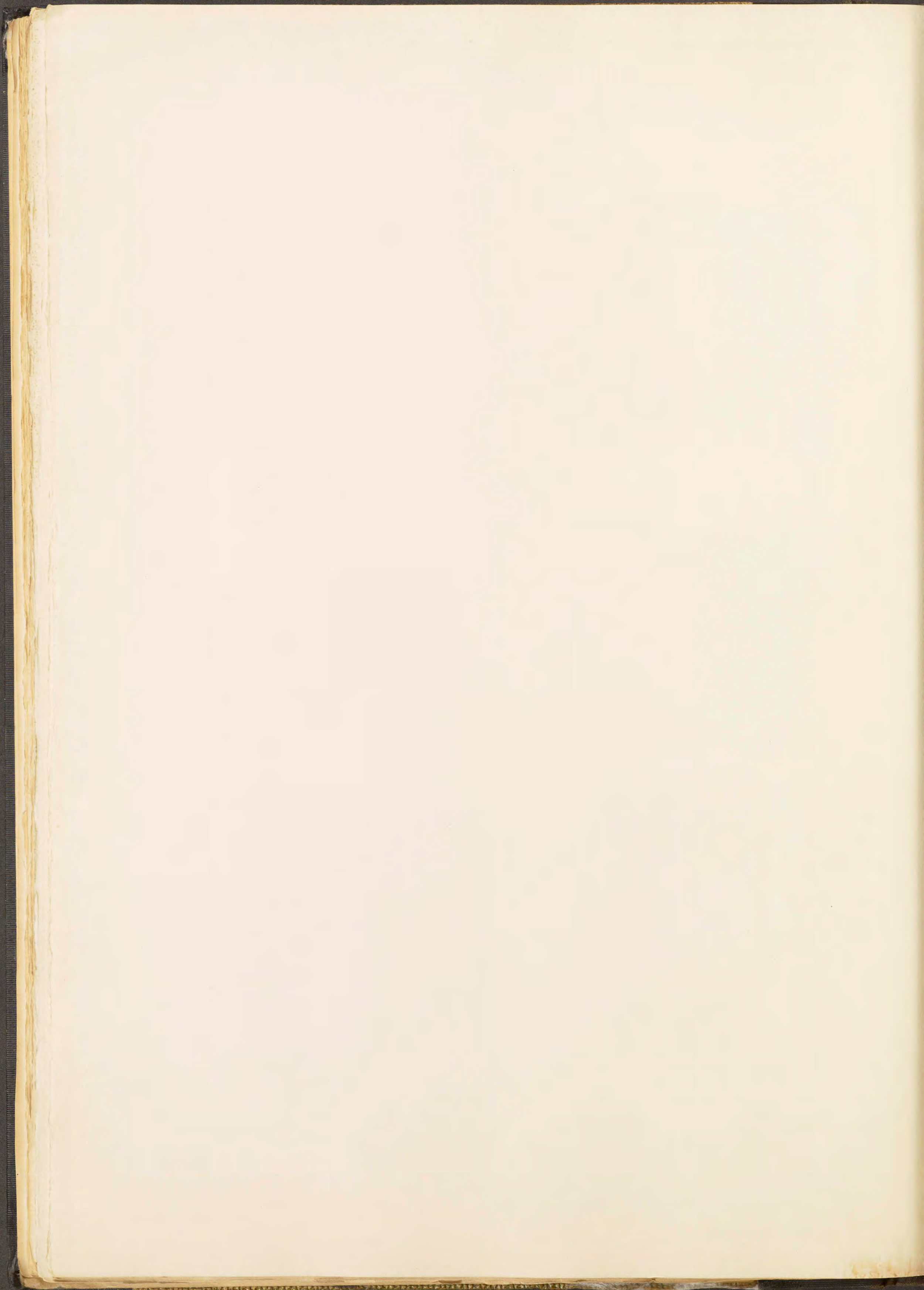
C 90



C 92



C 91

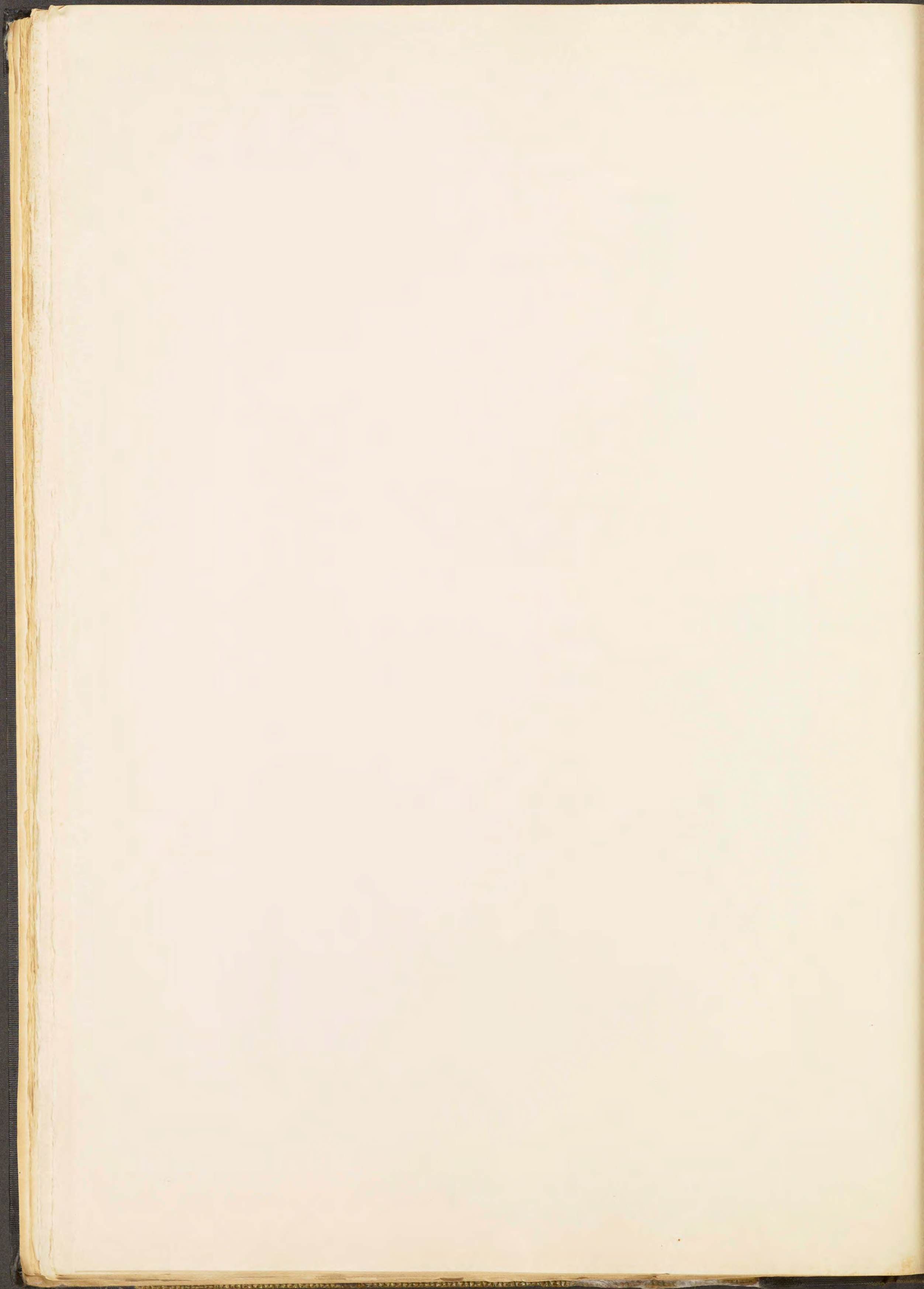




C 93



C 94

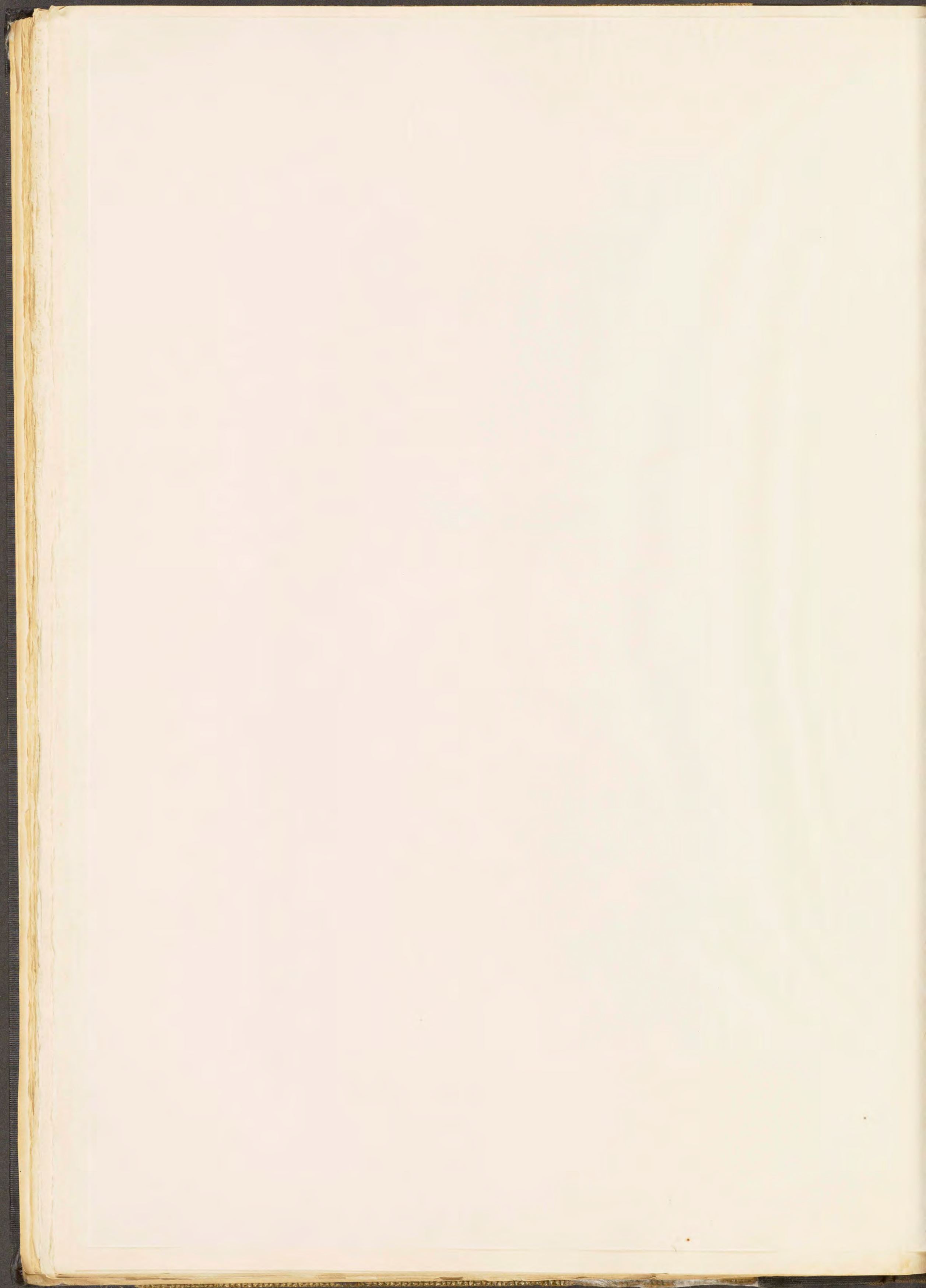




C 107



C 108



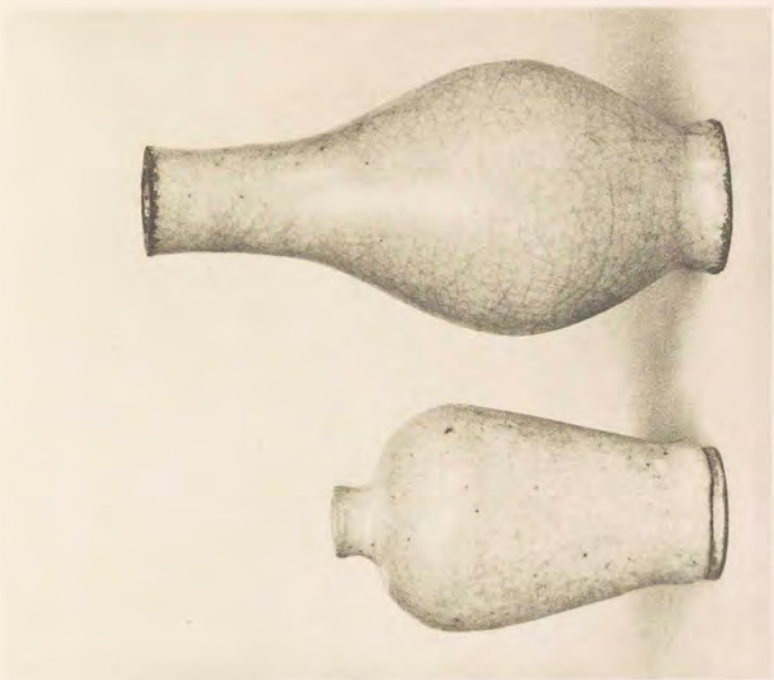


C 101



C 106



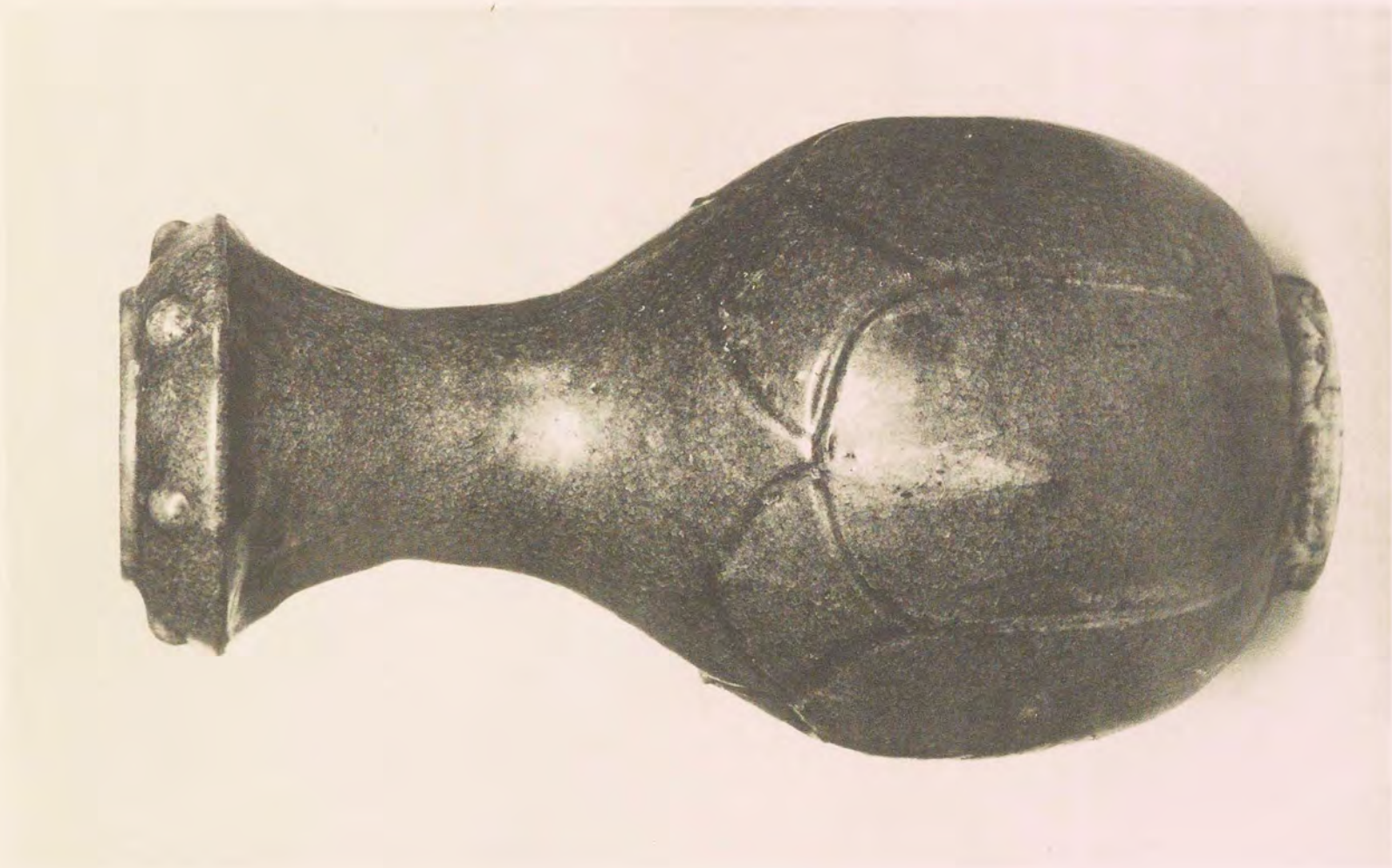


C 102

C 107



C 103



C 104



C 105

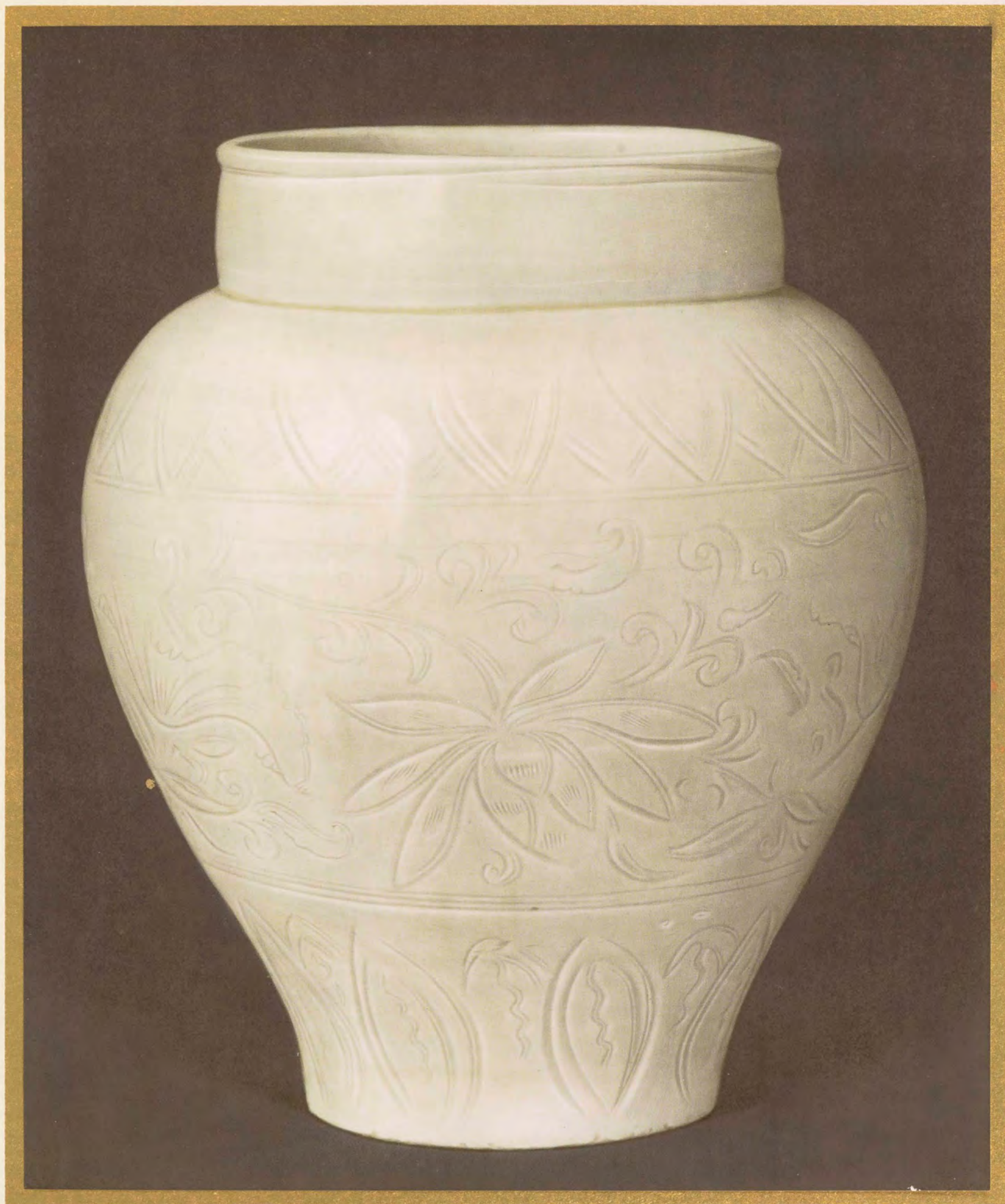


C 44

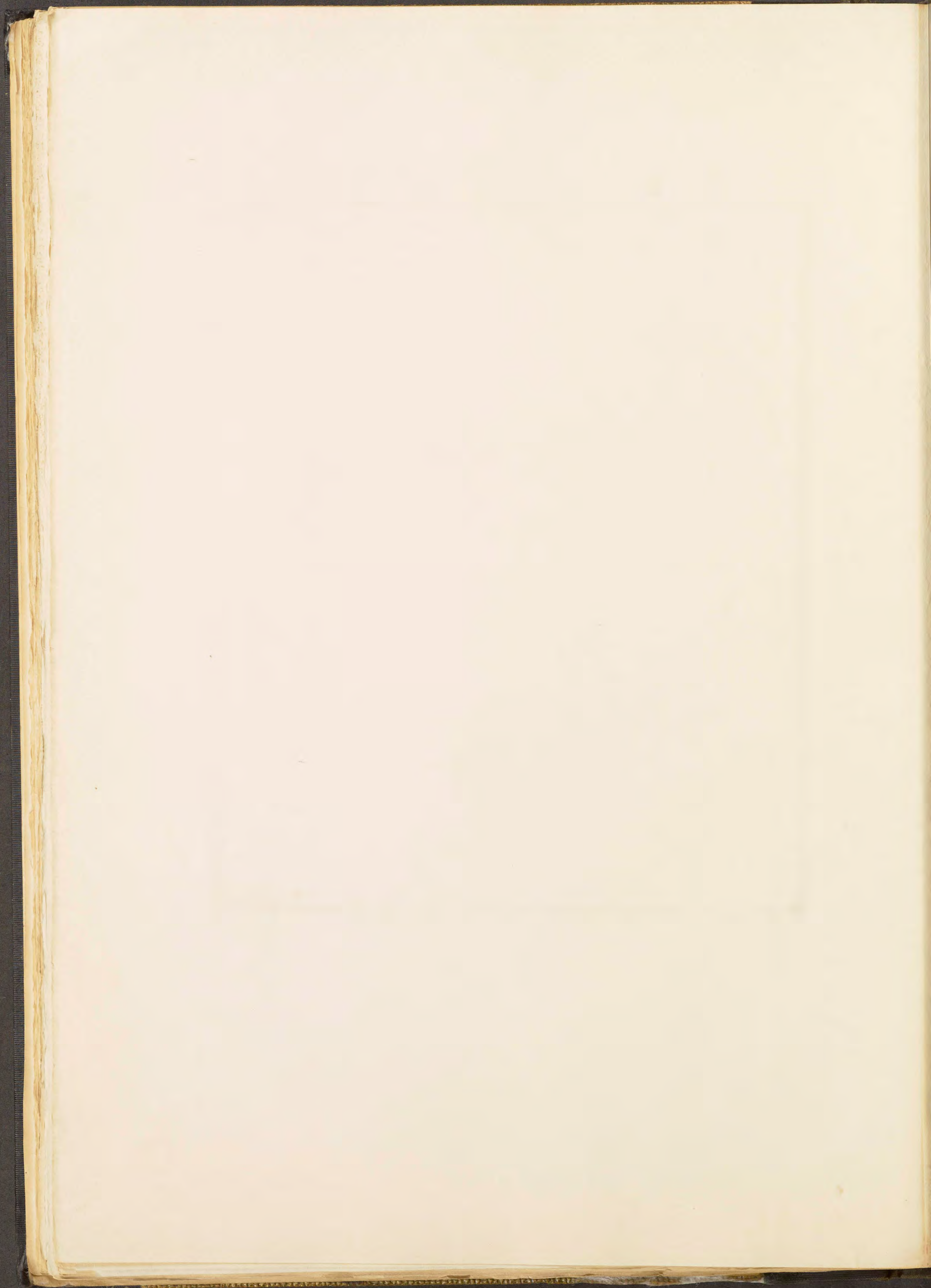


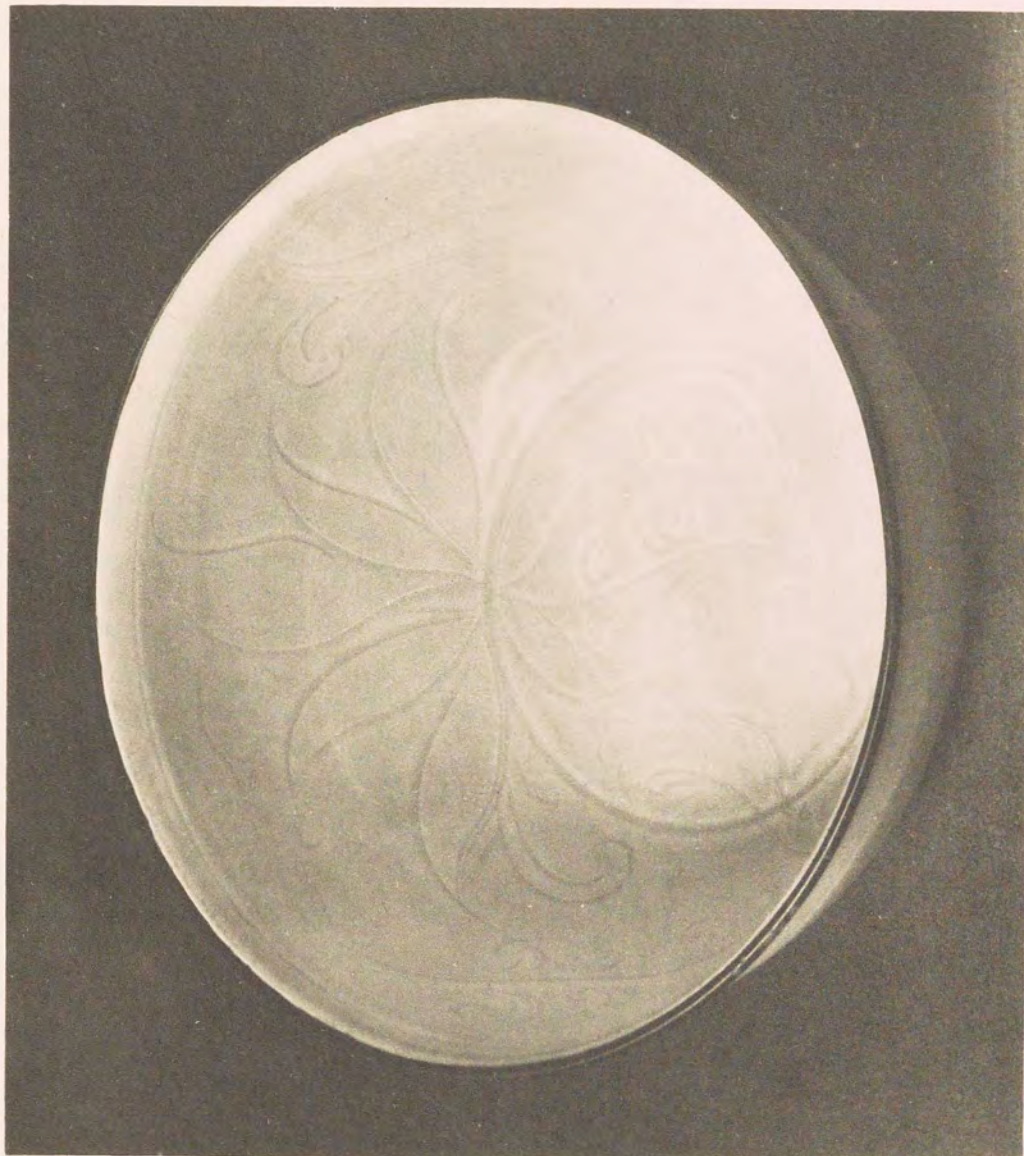






C 115

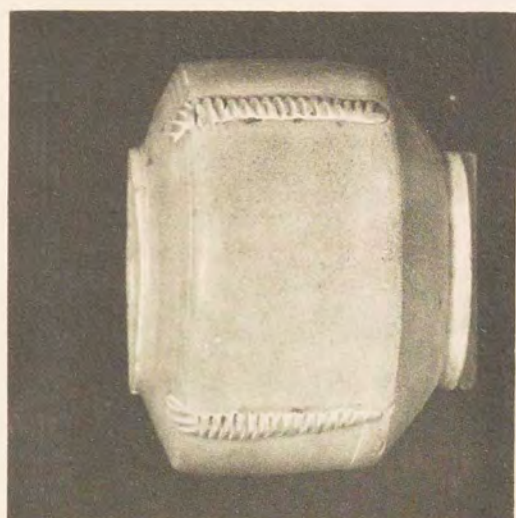




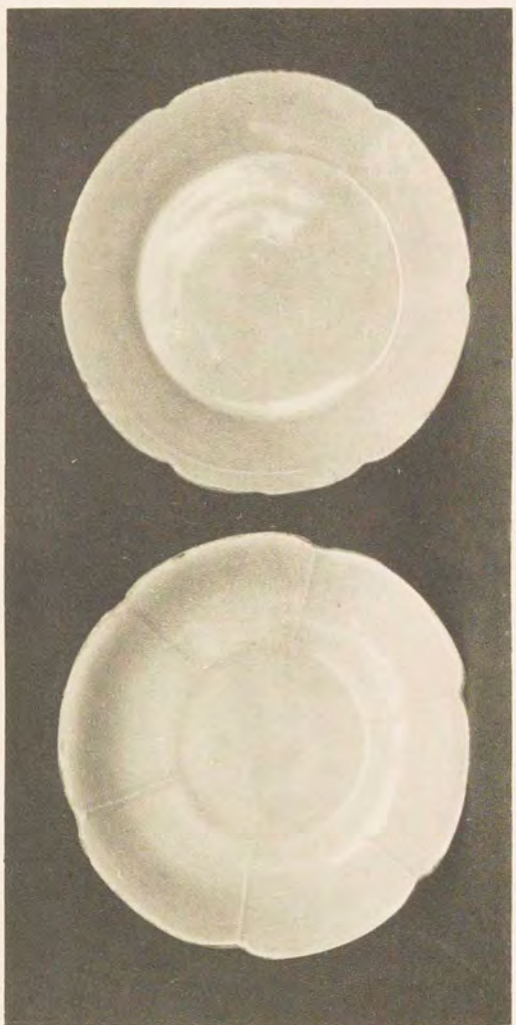
C 121



C 122



C 117

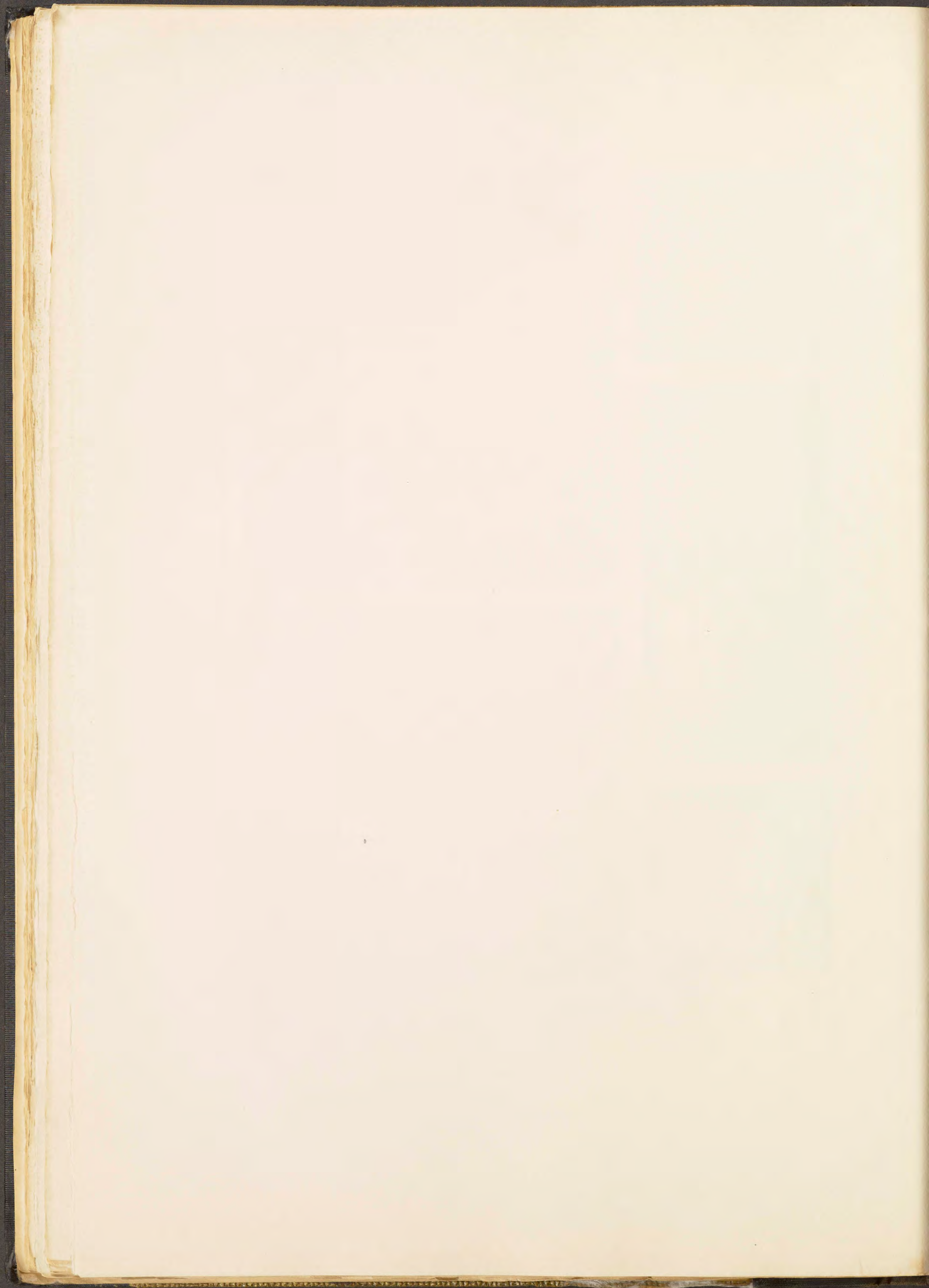


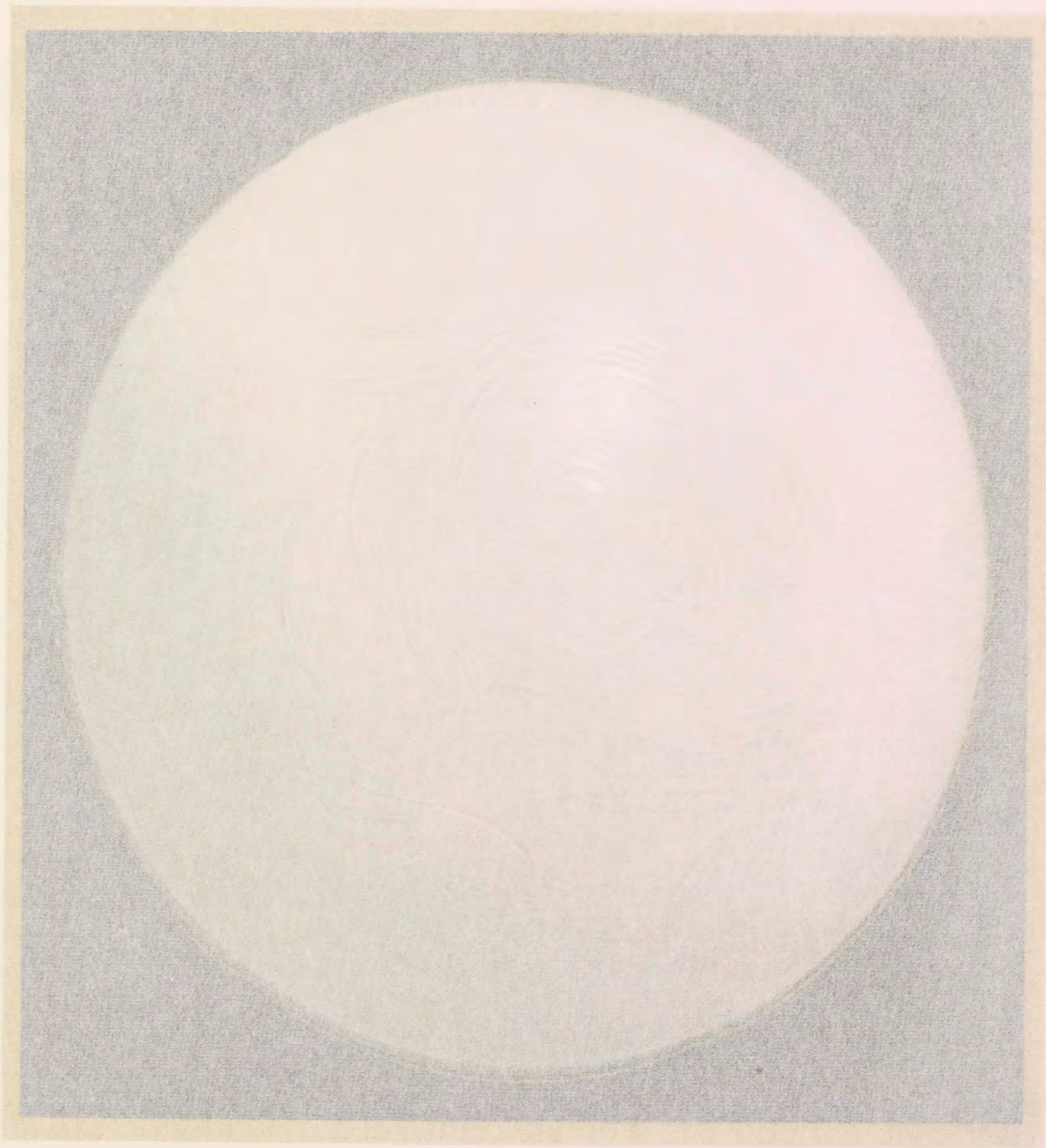
C 118

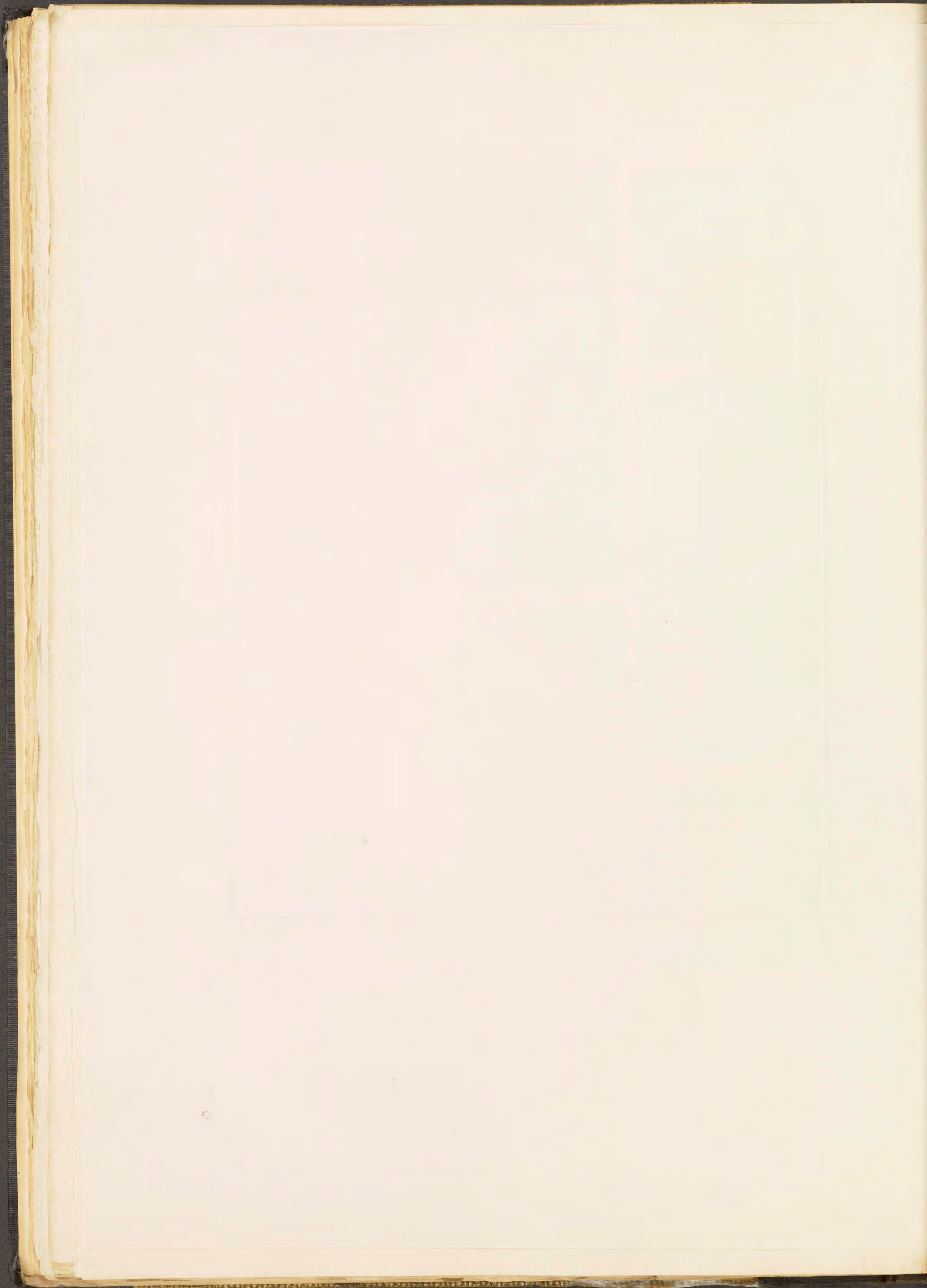


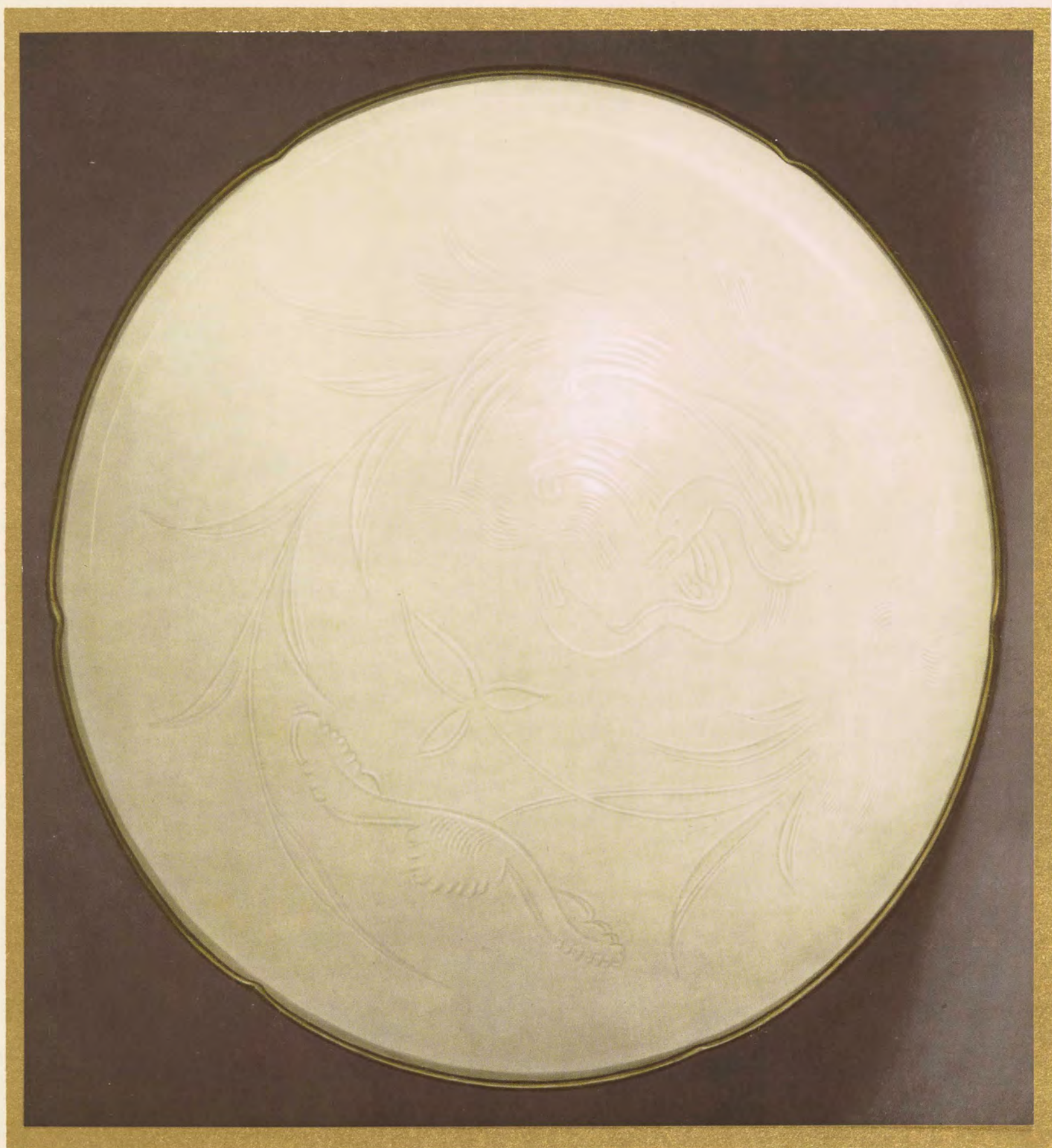
C 116

C 119

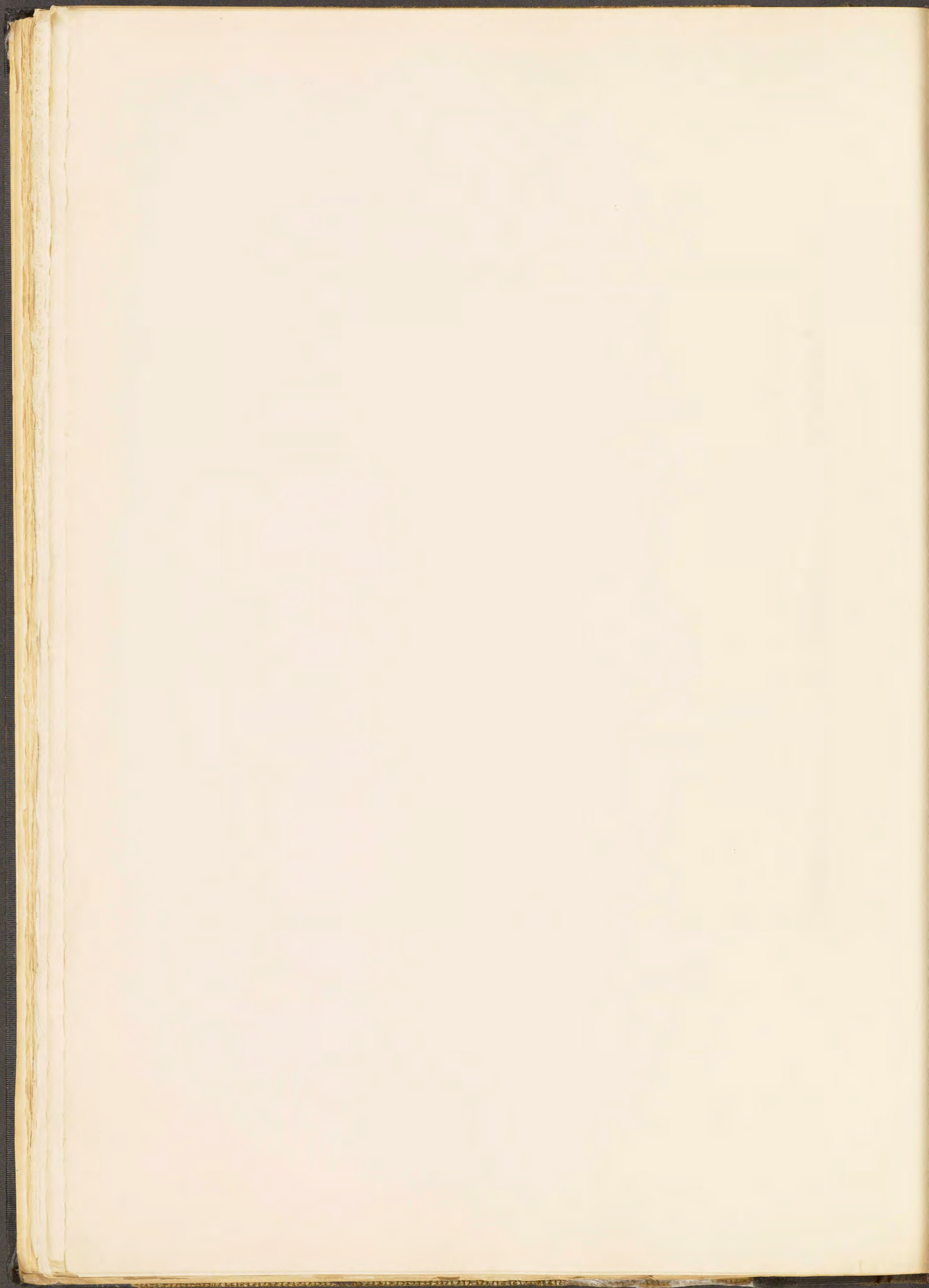








C 123





C 131



C 130



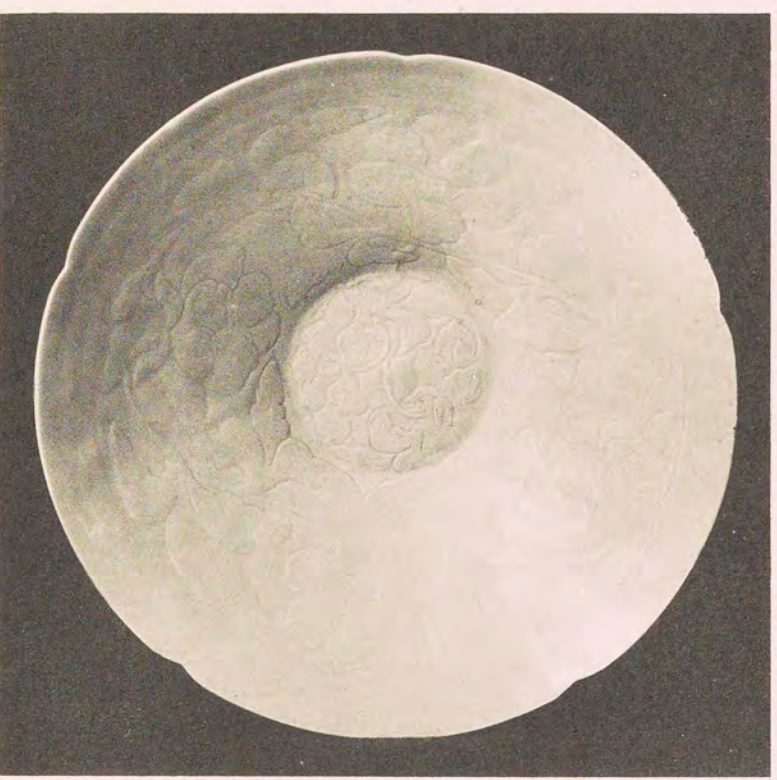
C 126



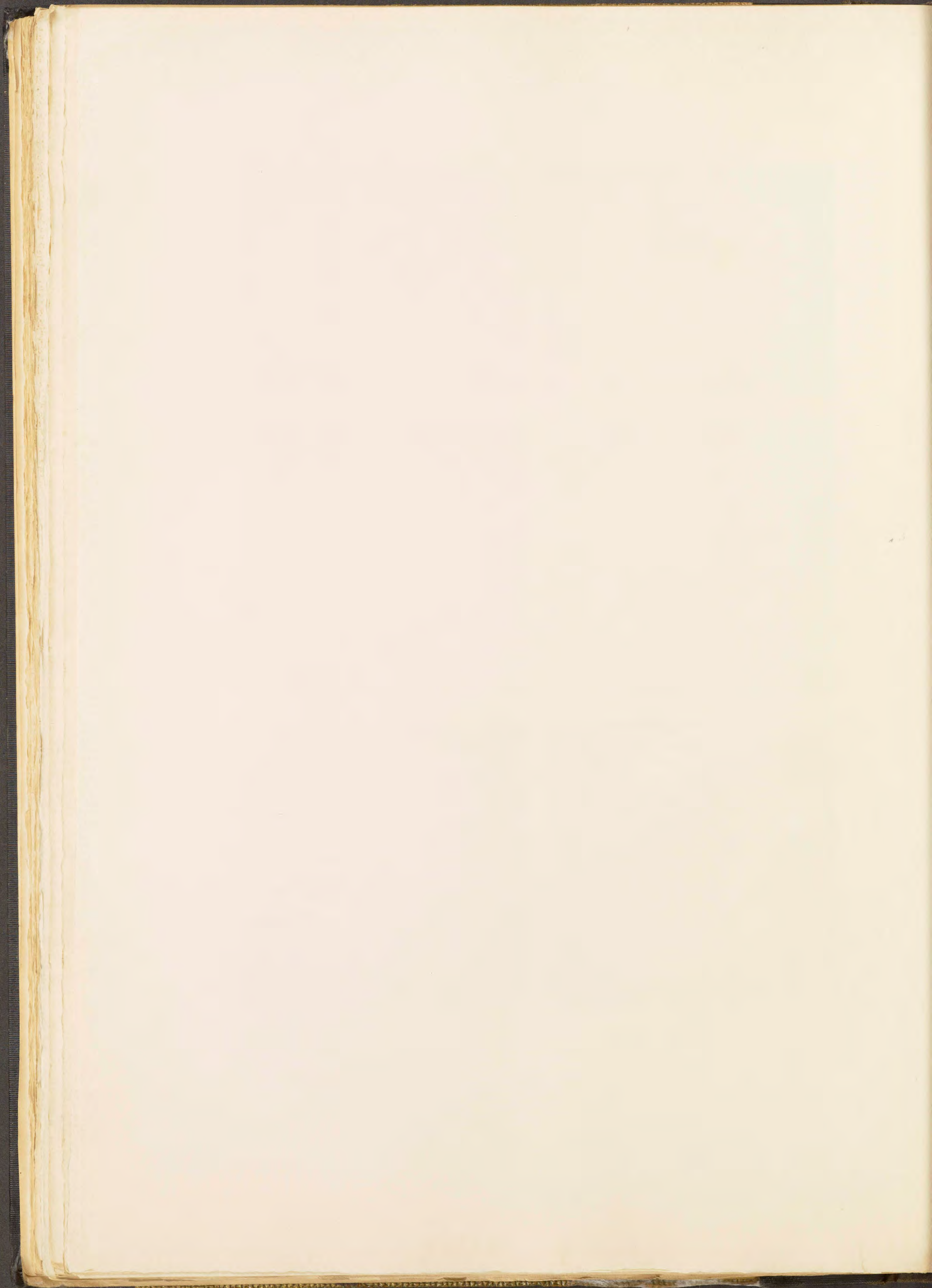
C 128

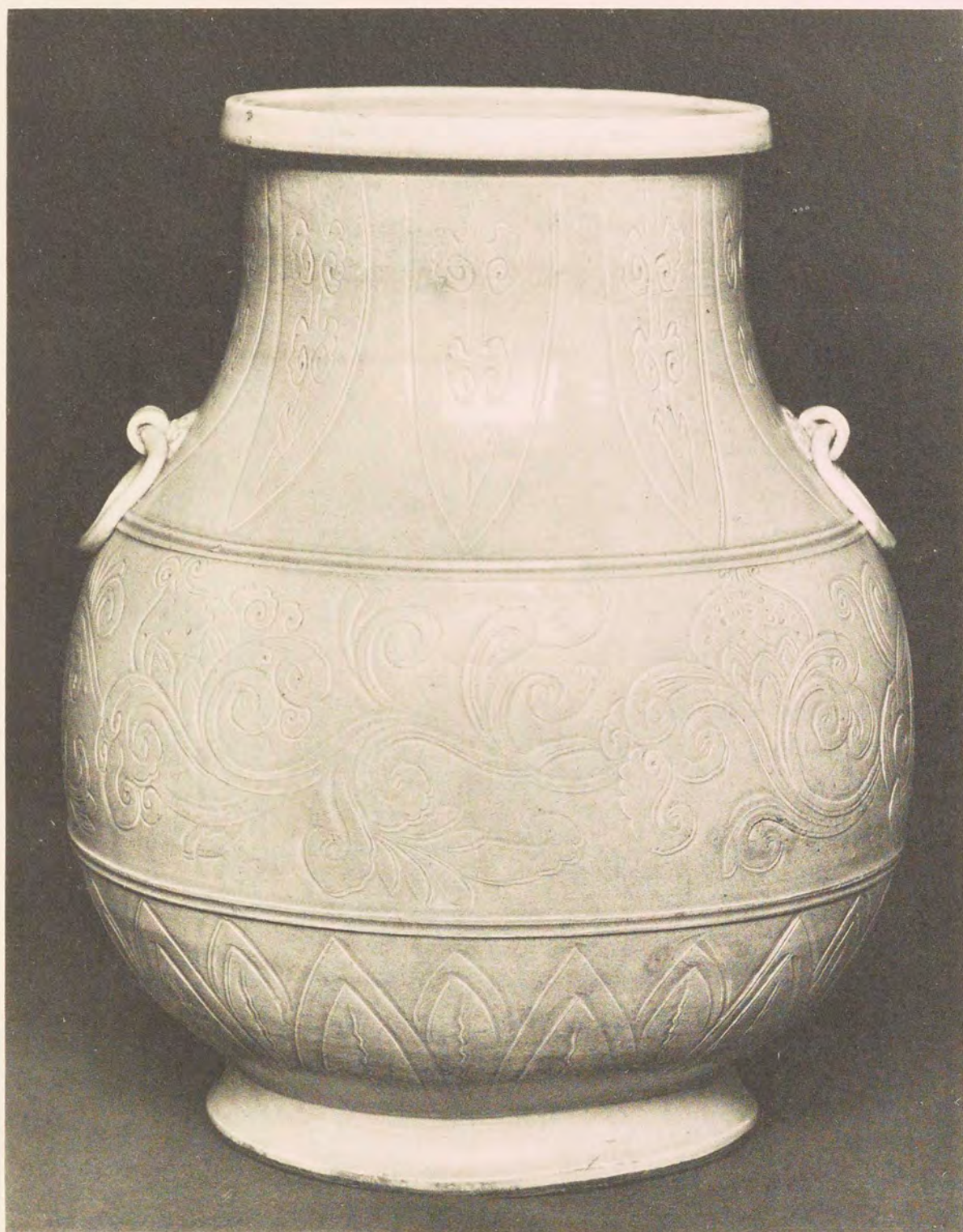


C 125



C 127

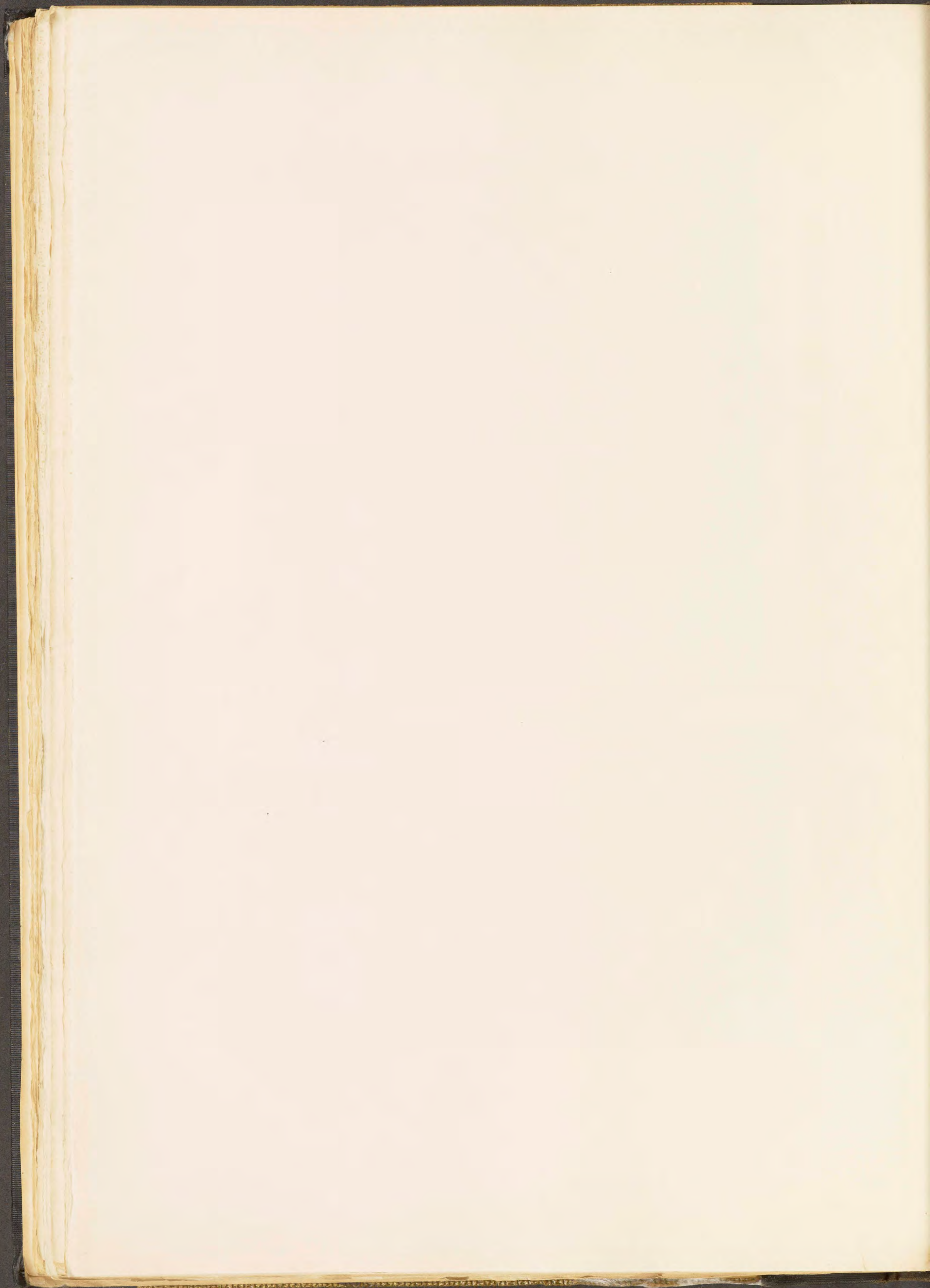


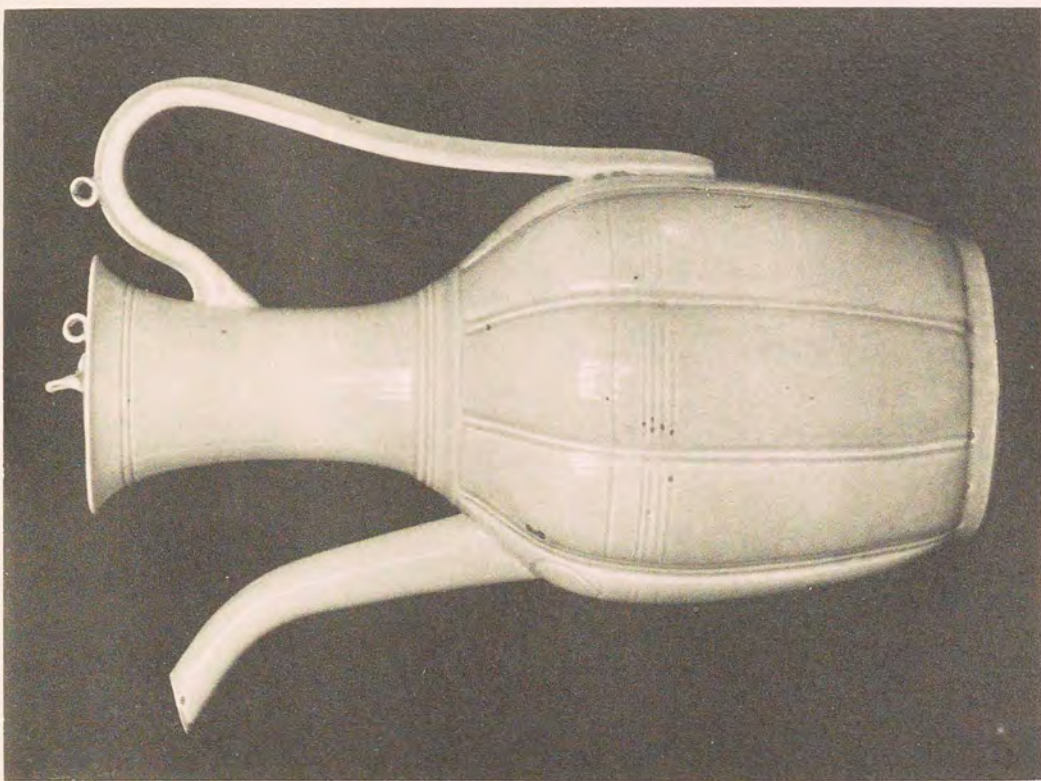


C 132

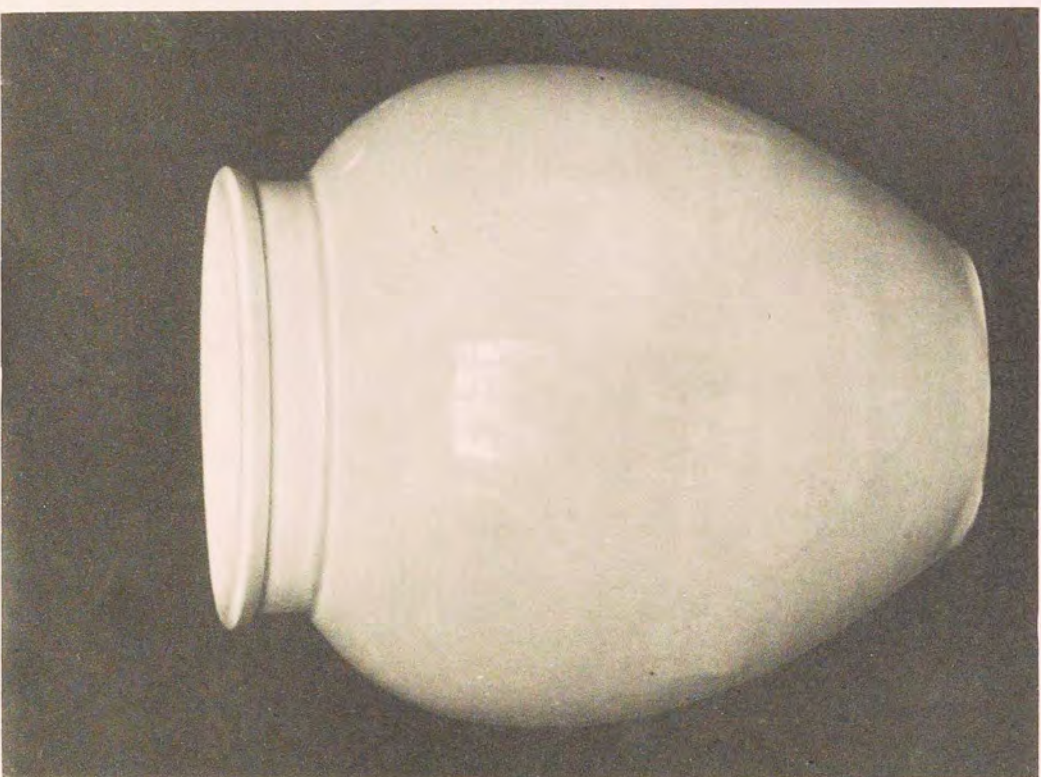


C 133

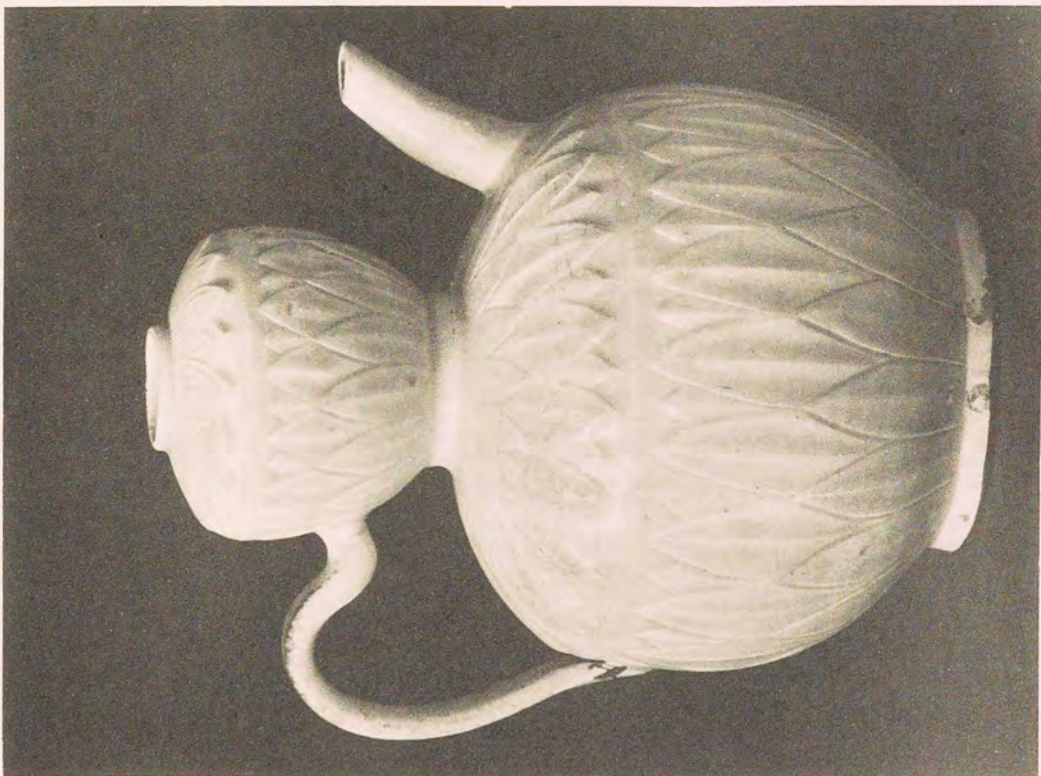




C 139



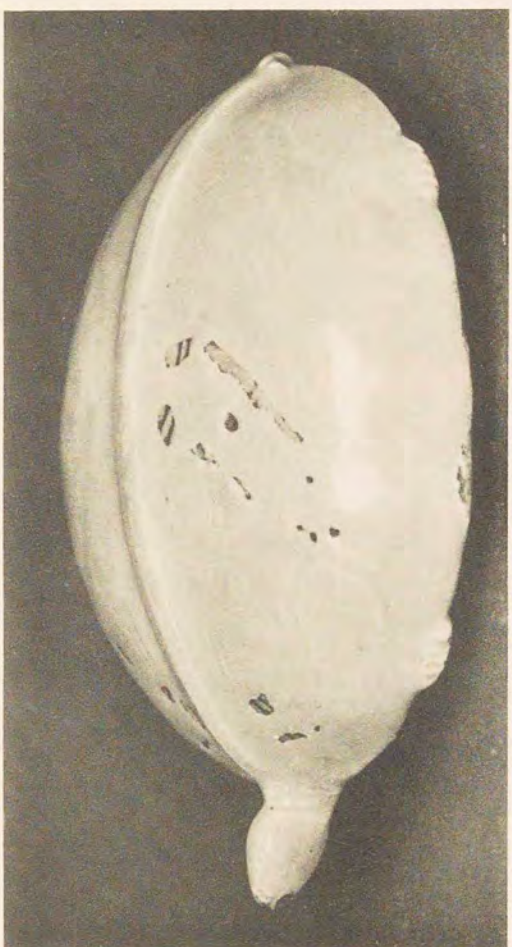
C 138



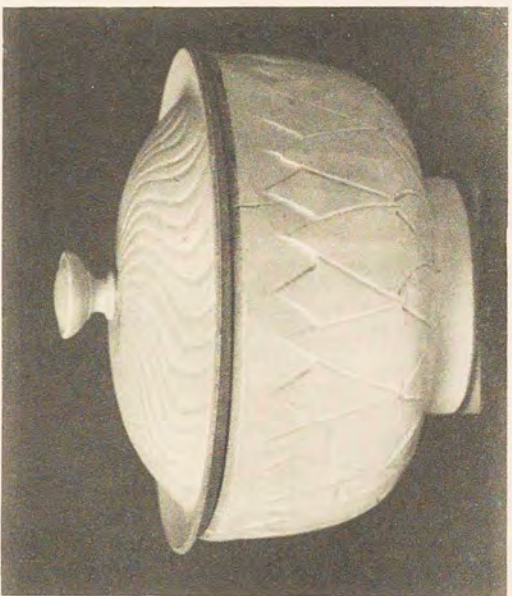
C 137



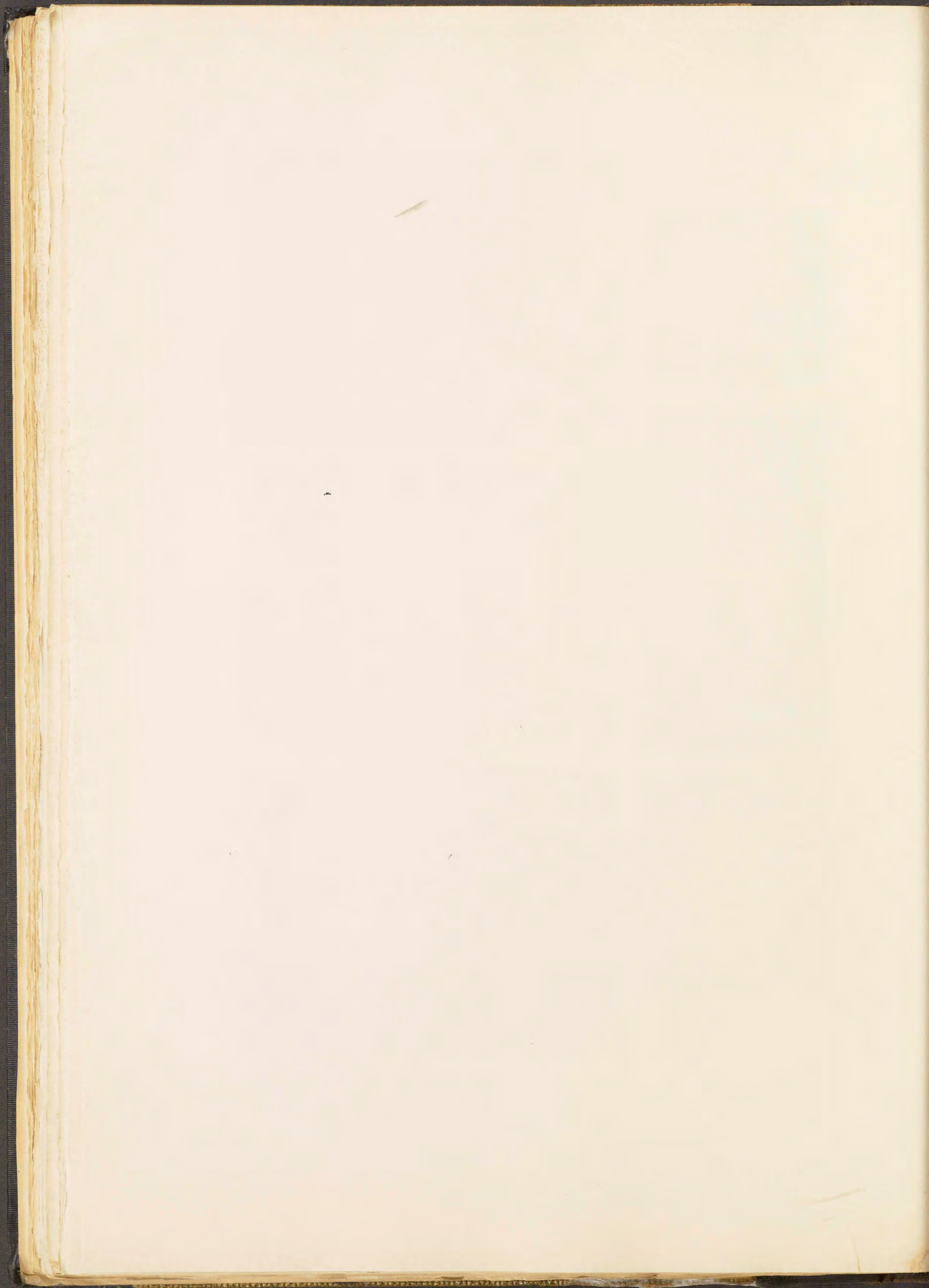
C 136



C 134



C 135

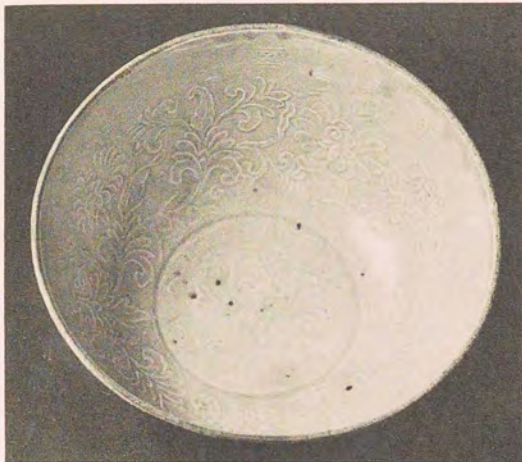




C 143



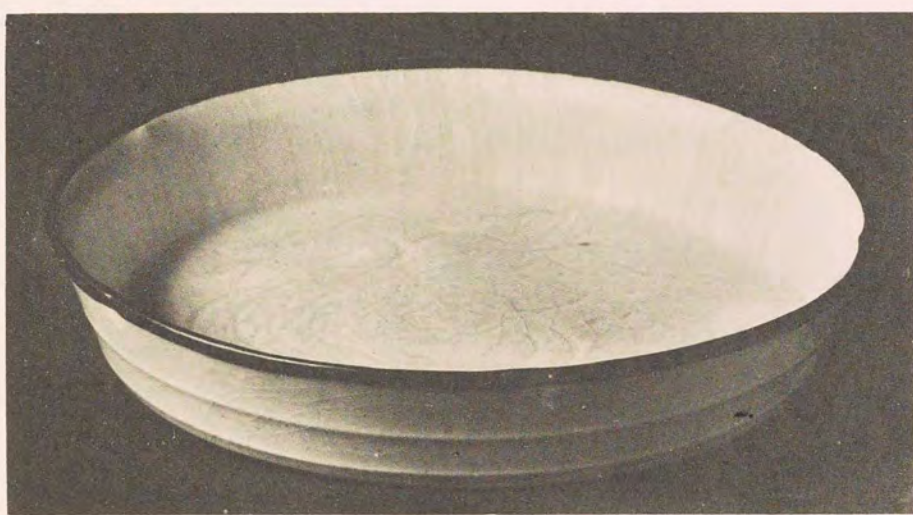
C 218



C 164



C 140



C 141



C 144



C 180



C 148



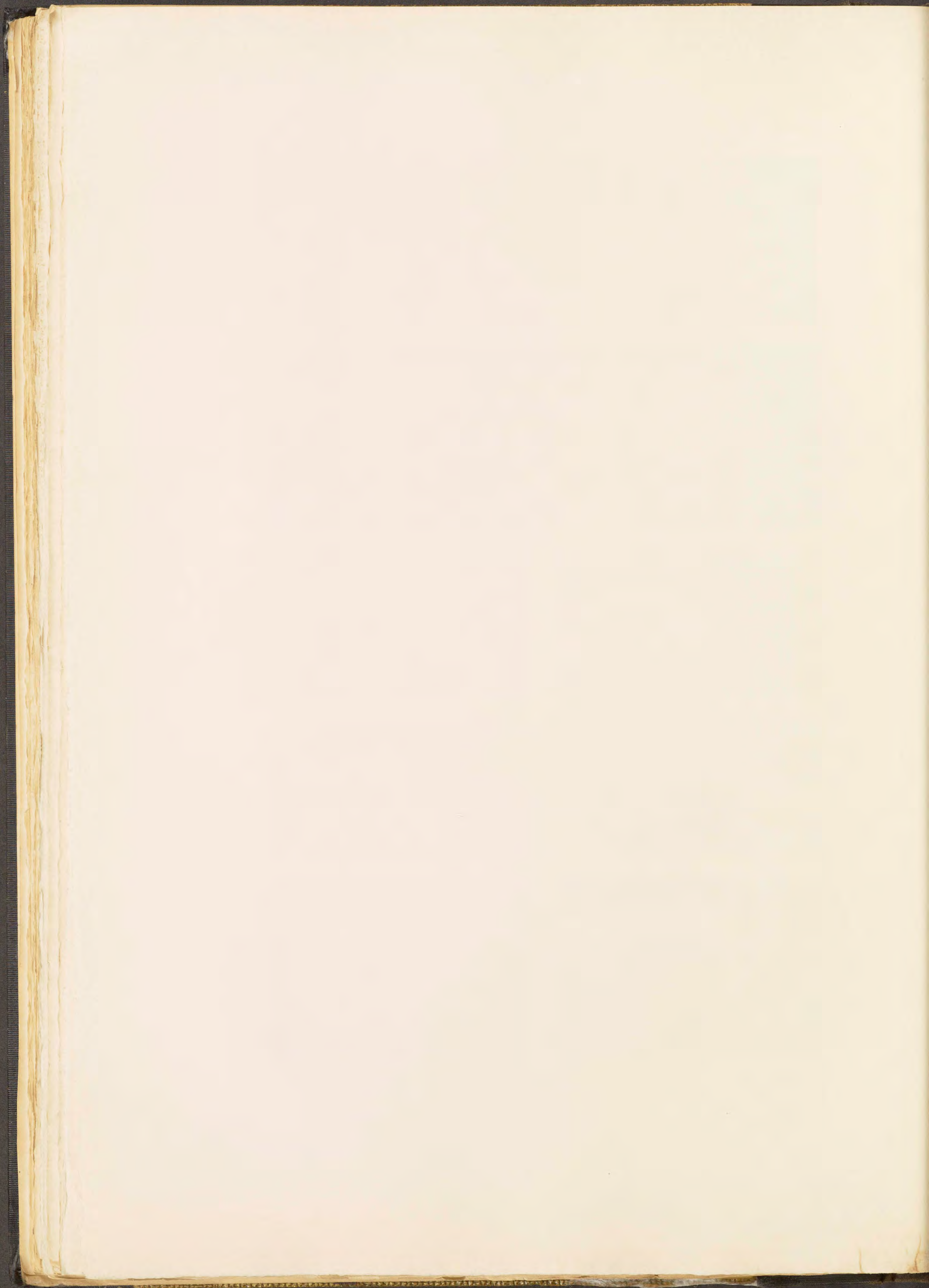
C 127



C 162



C 146





C 163



C 228



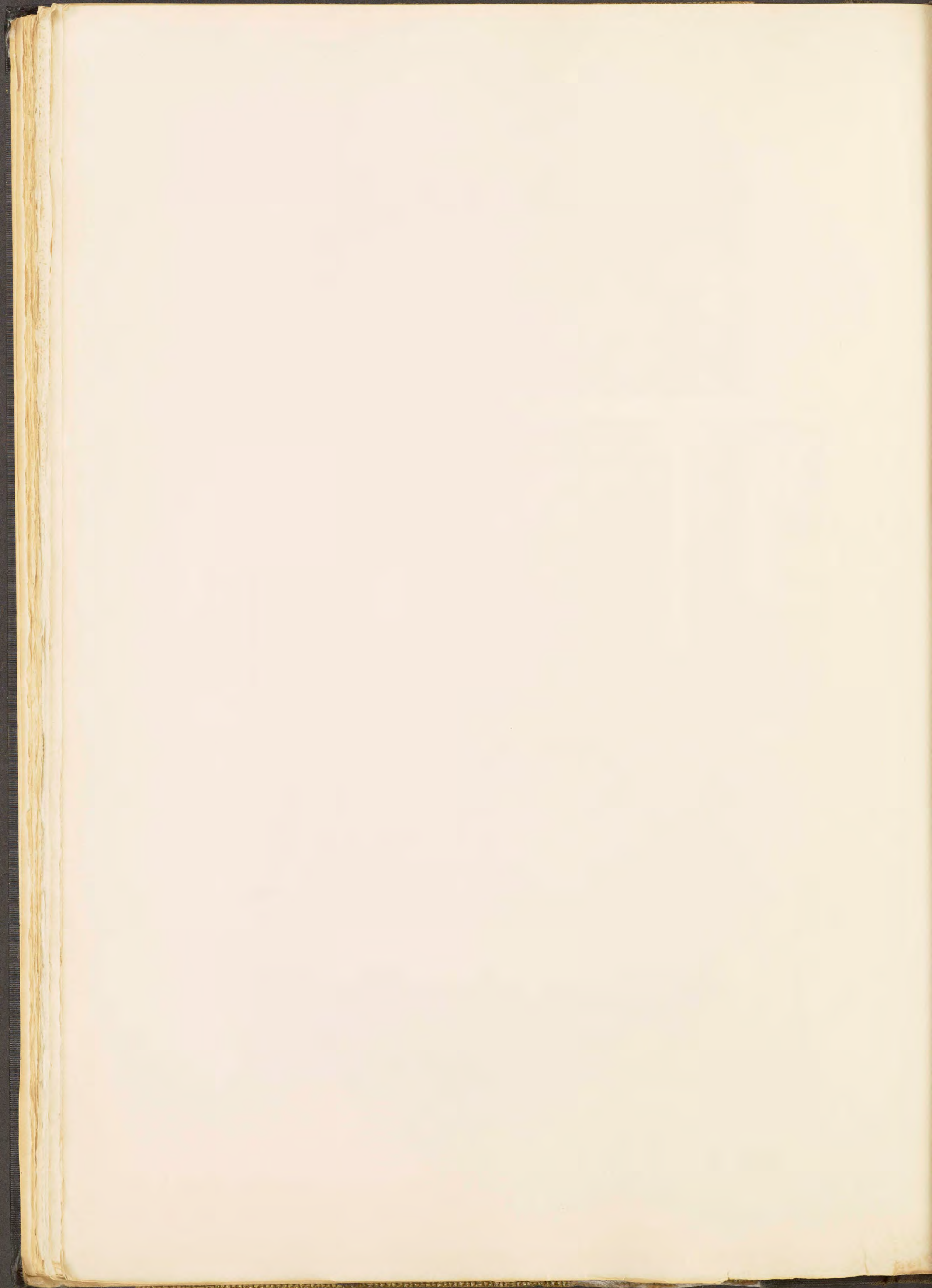
C 155



C 154



C 150

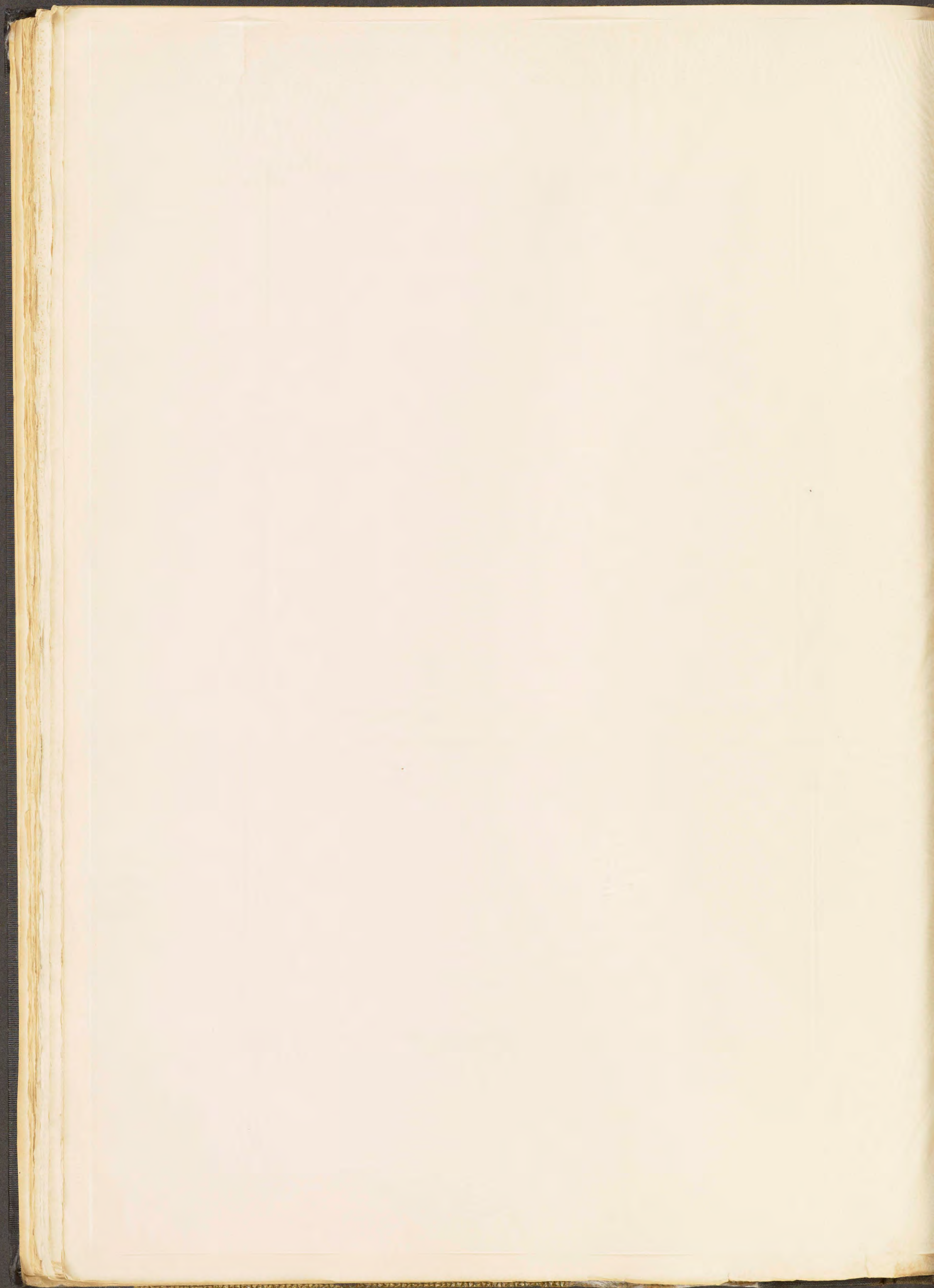




C 165



C 166

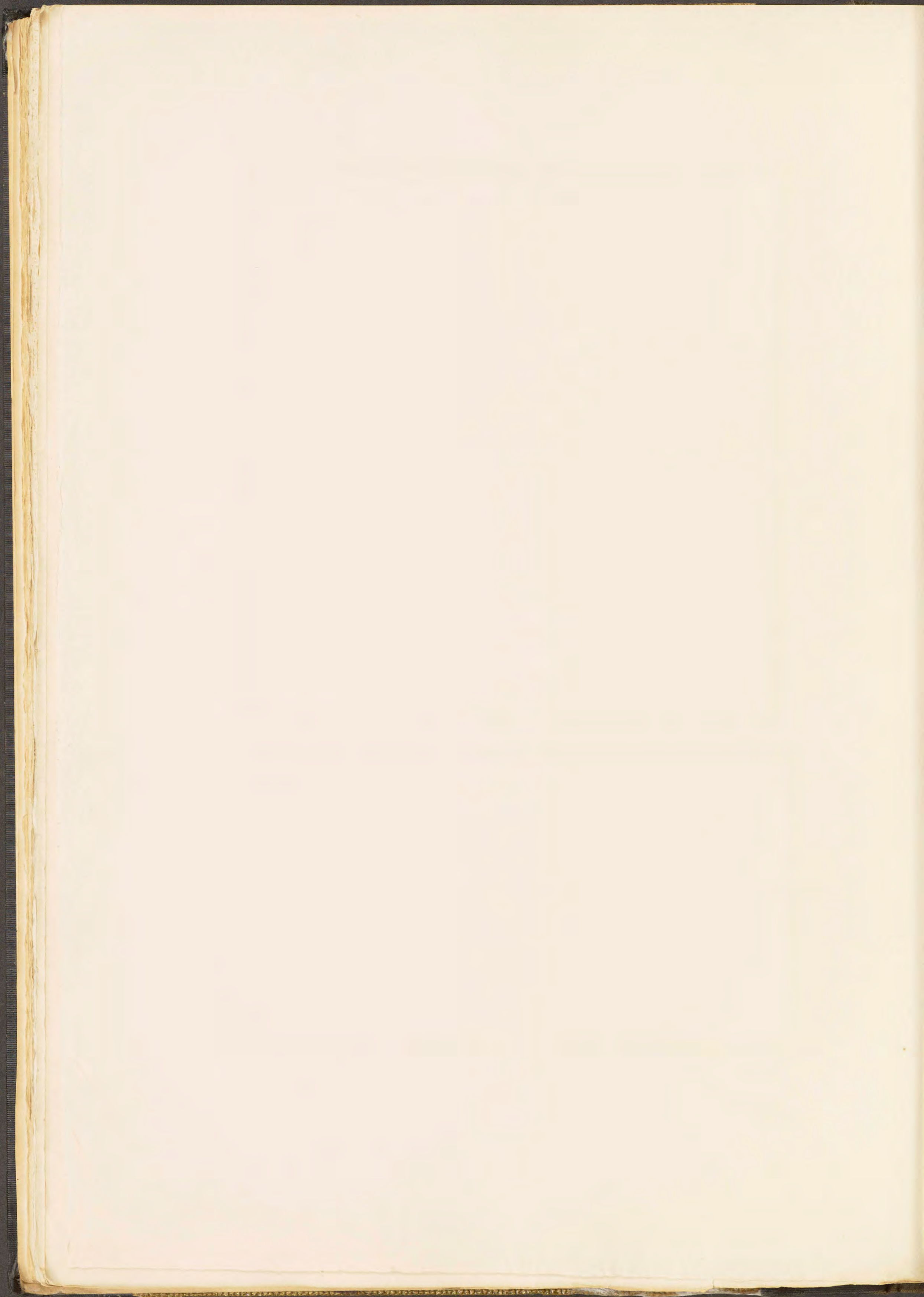


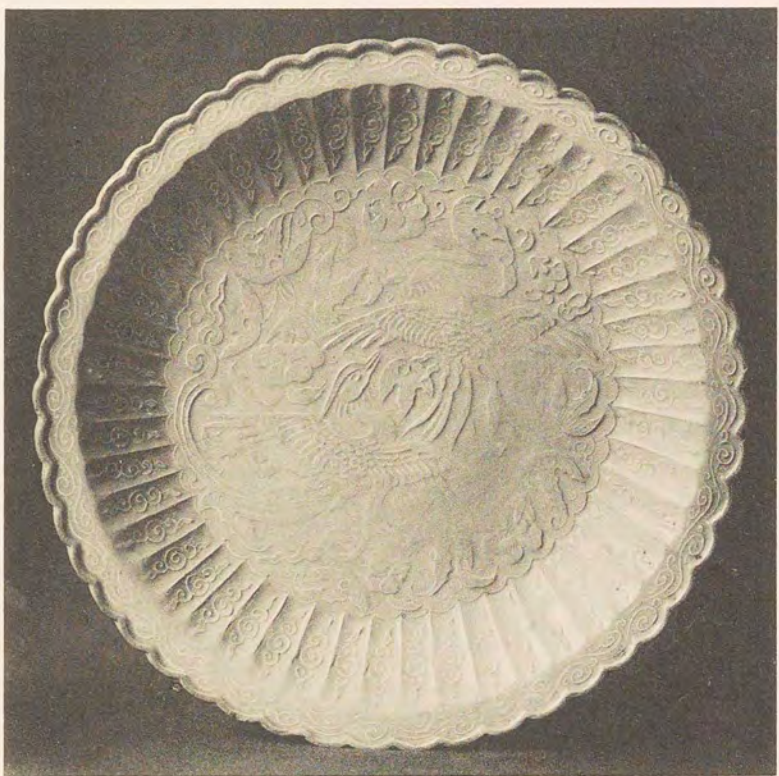


C 165

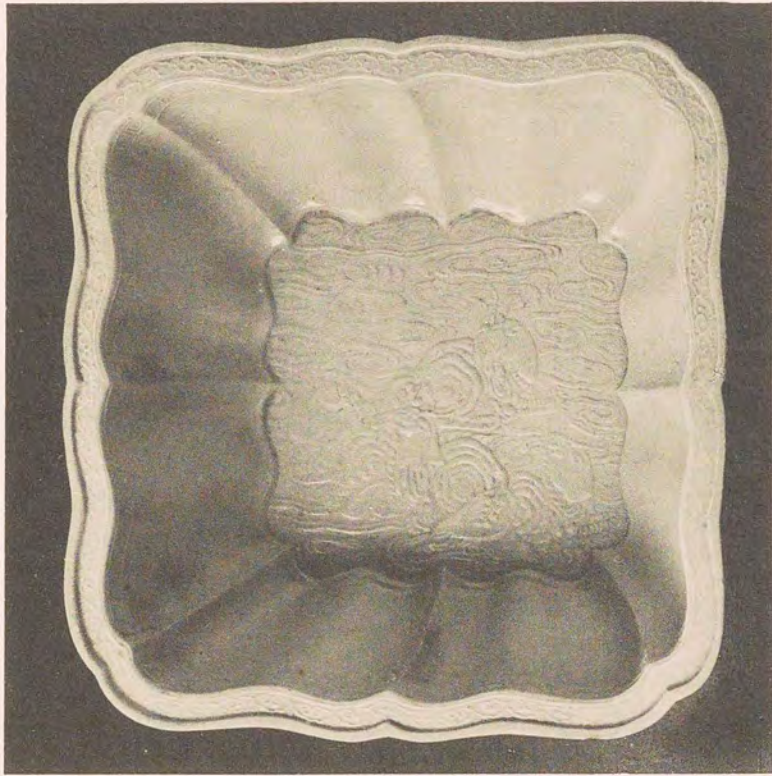


C 124

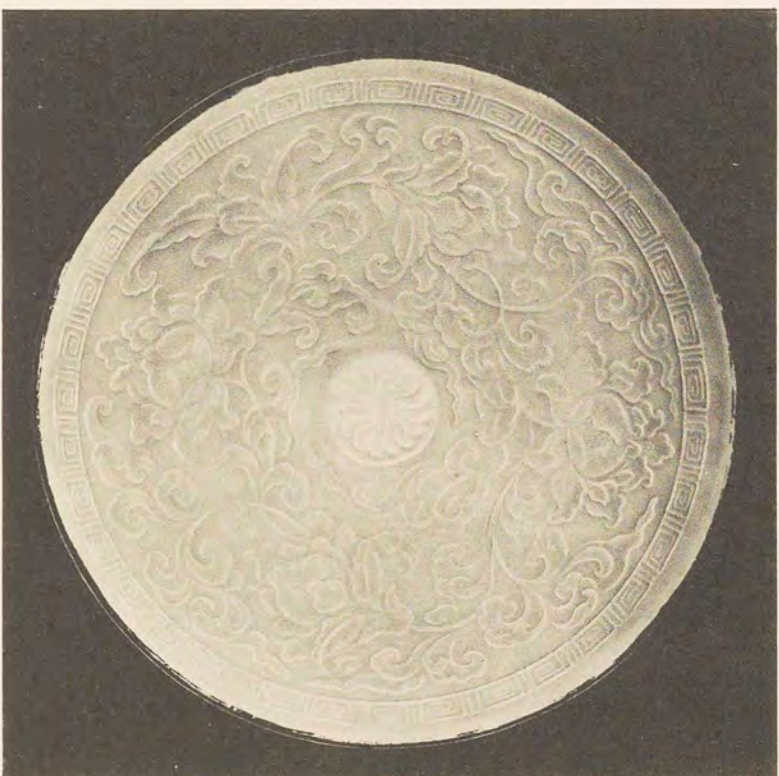




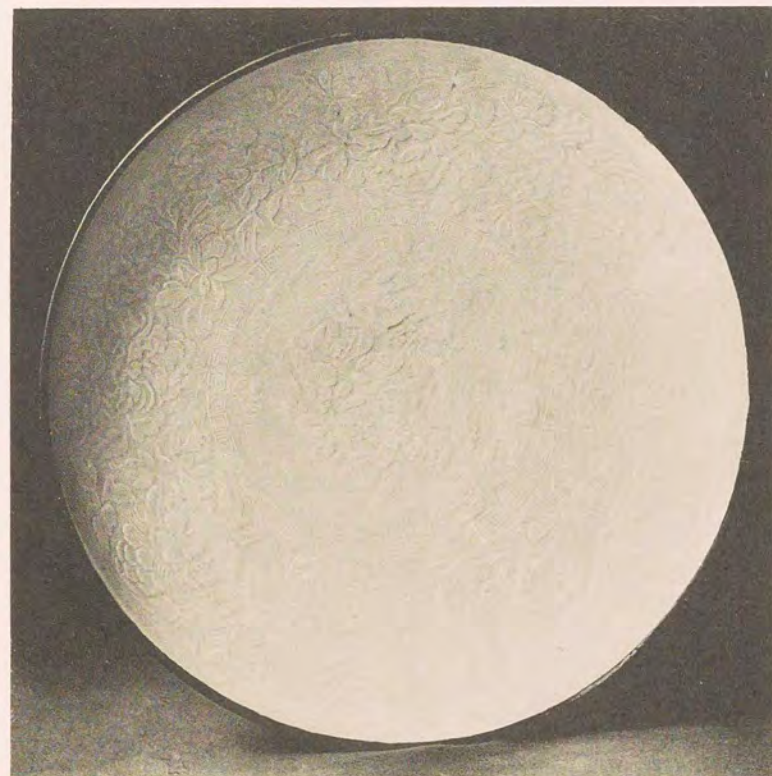
C 171



C 173



C 172



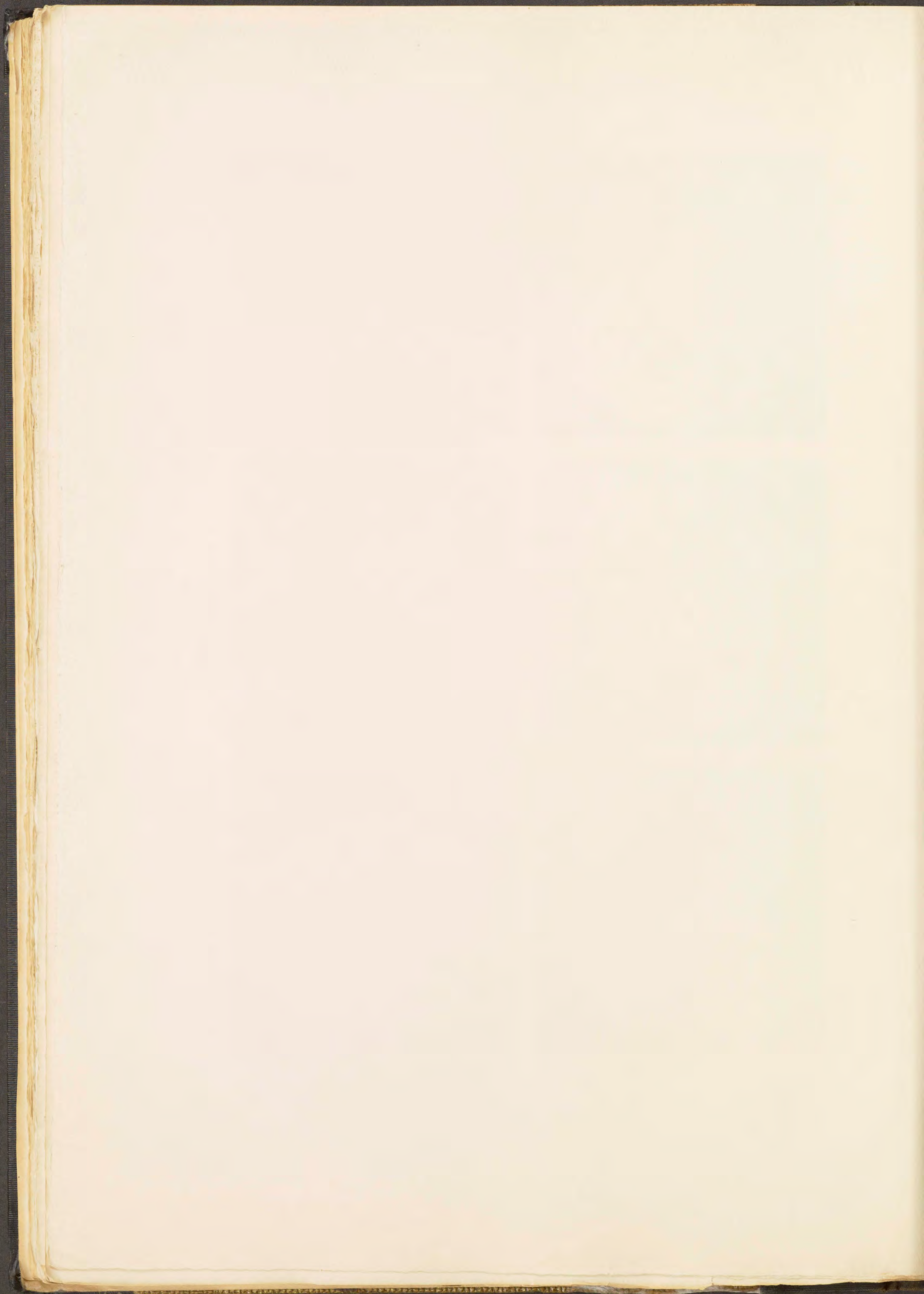
C 168

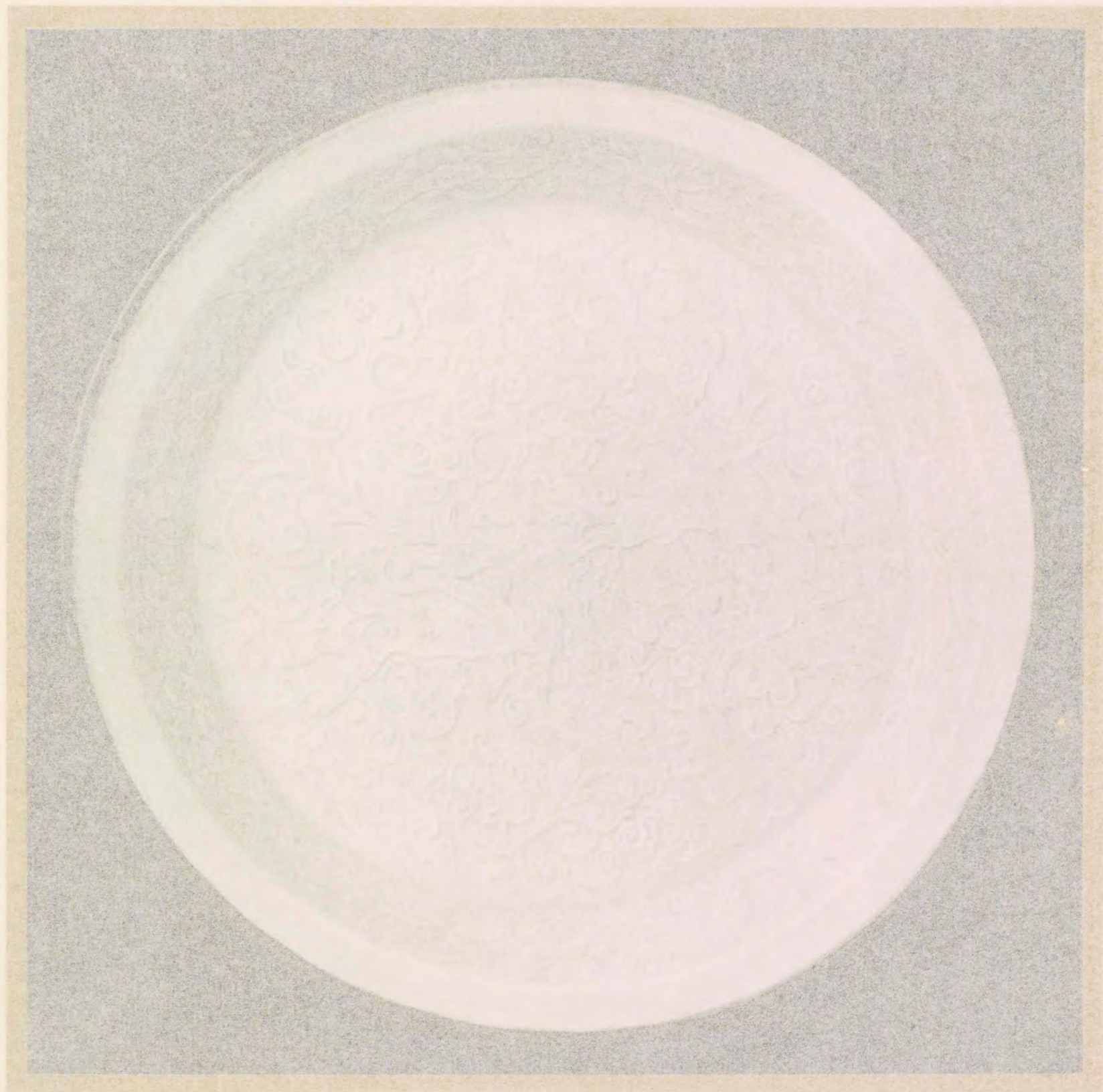


C 170



C 180



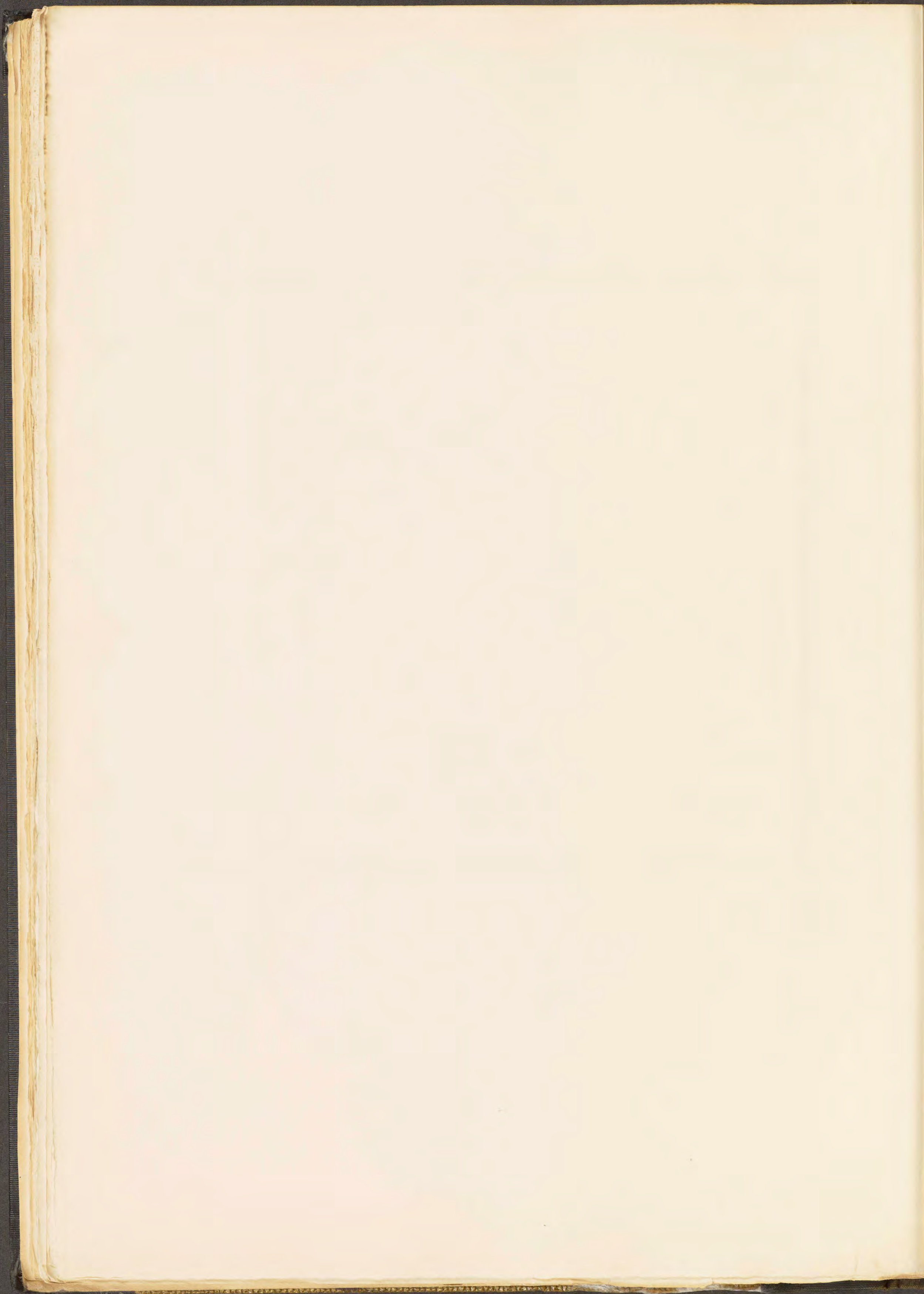


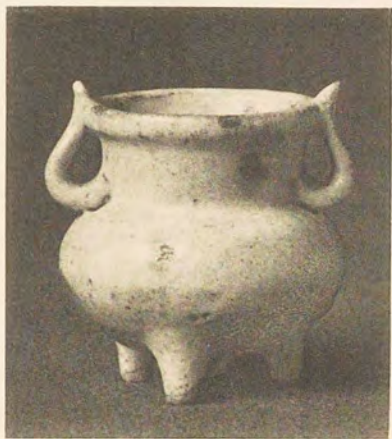
C. 168



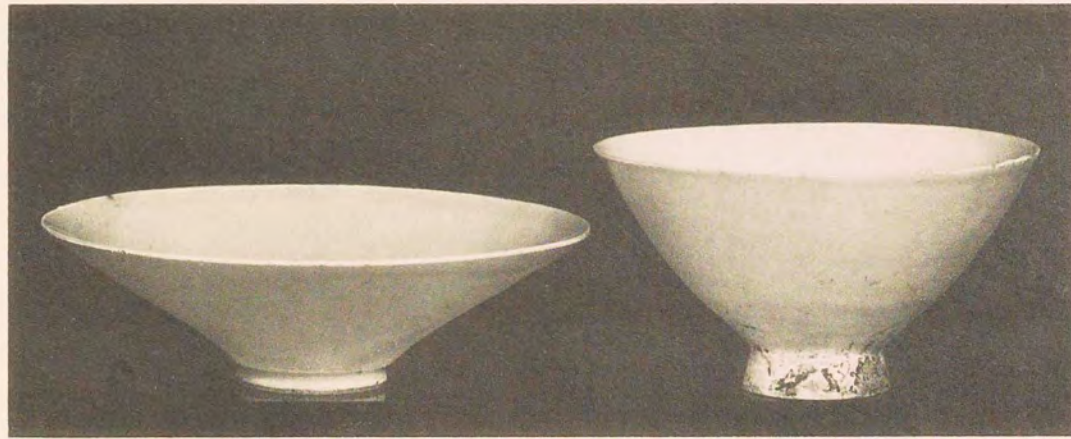


C 166





B 54



C 152

B 55



C 175



C 174



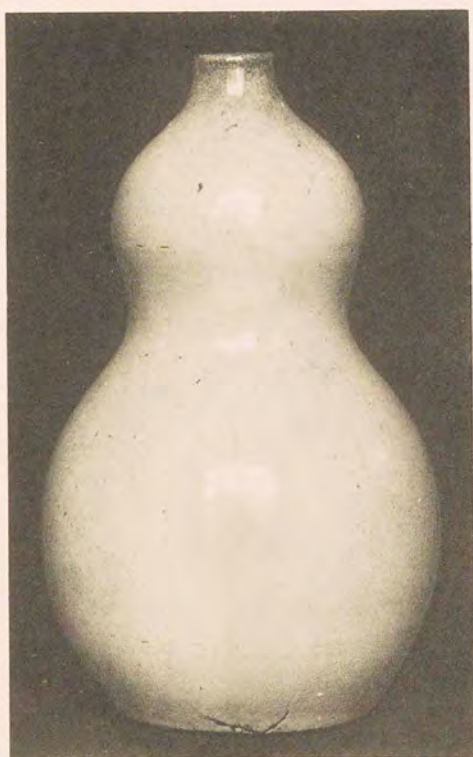
C 181



C 233



C 183

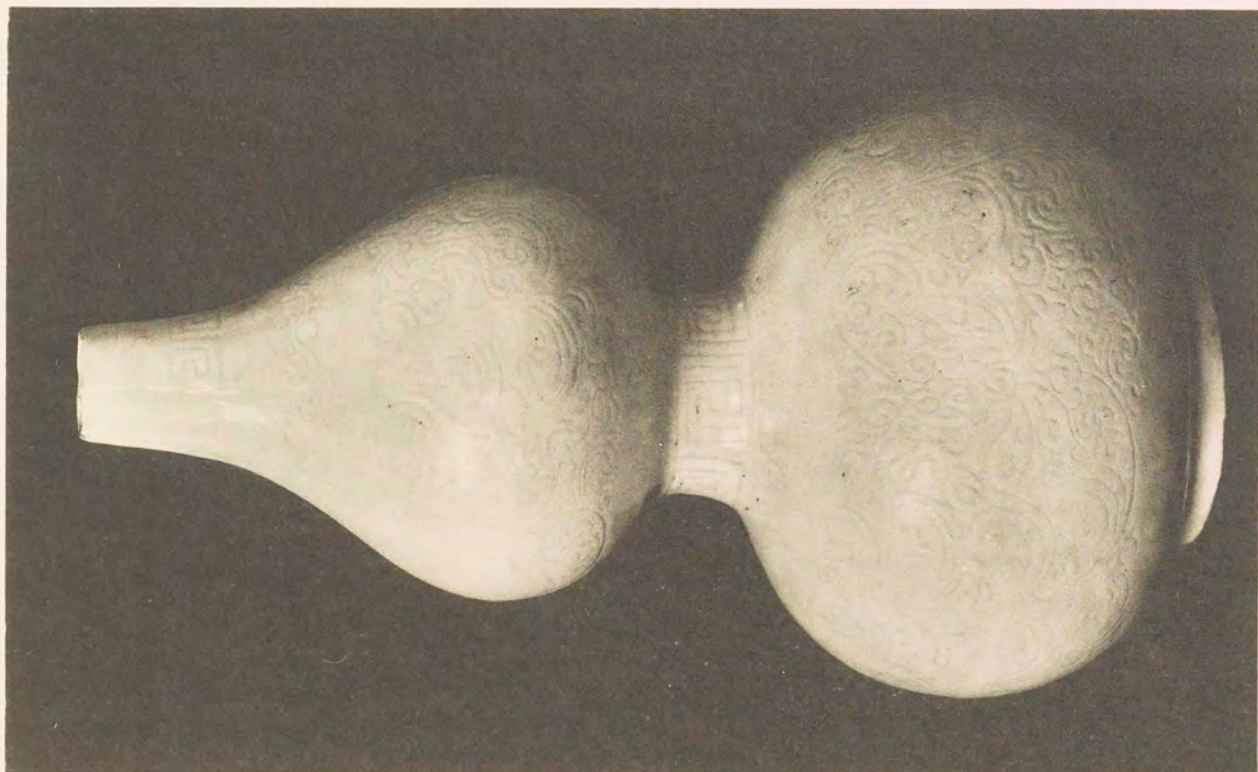


C 184

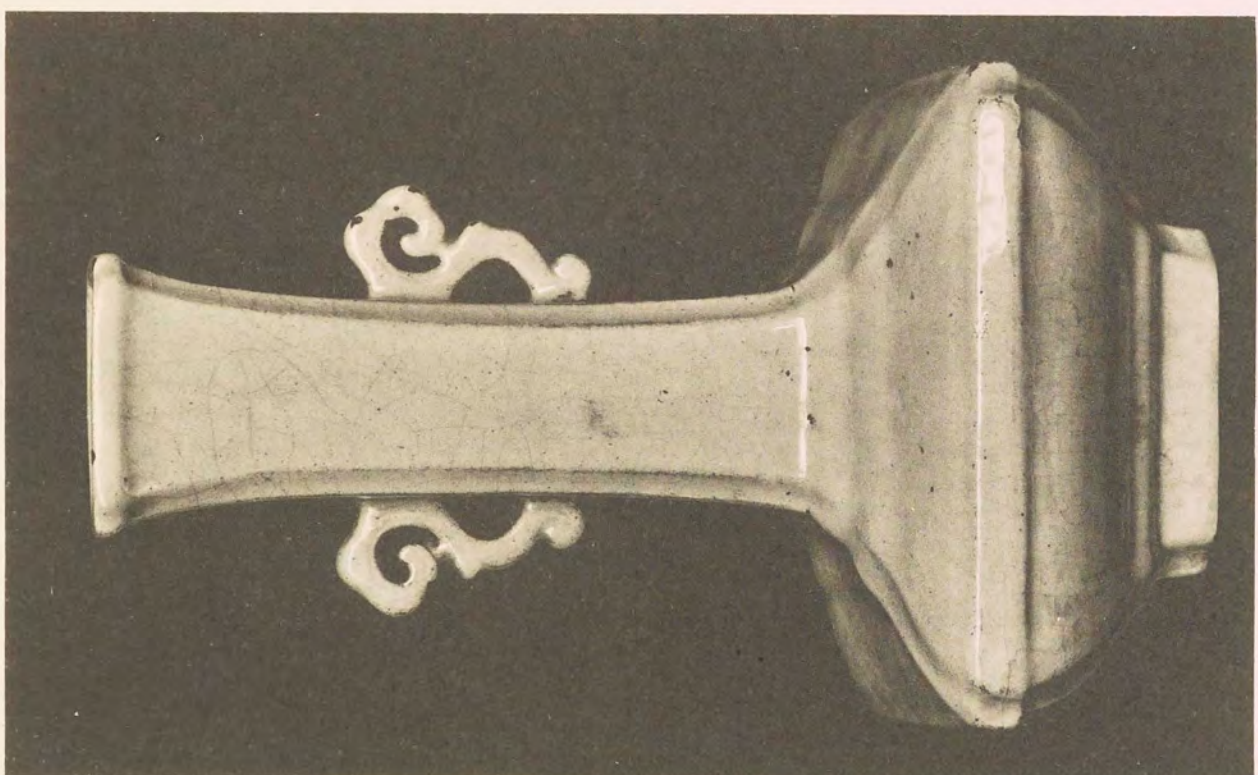


C 182

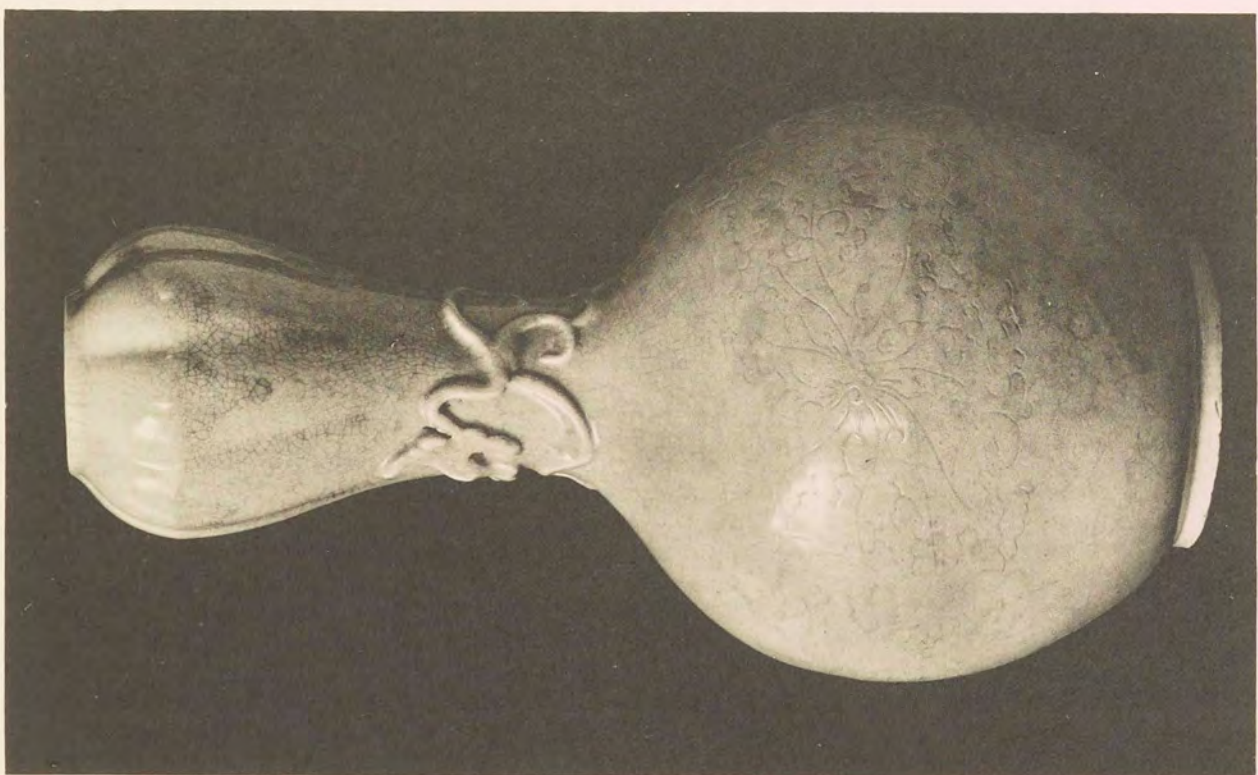




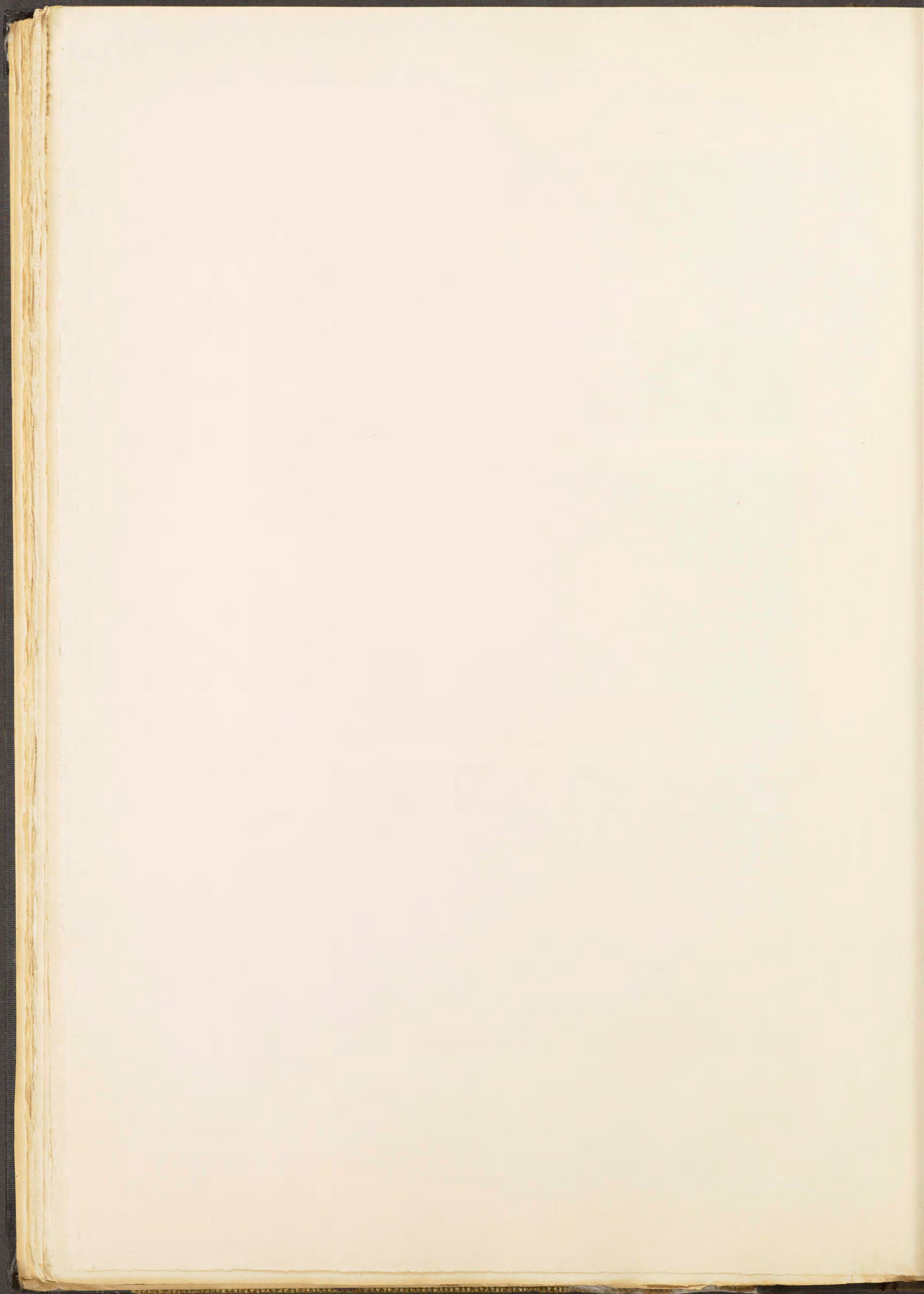
C 186



C 187



C 185

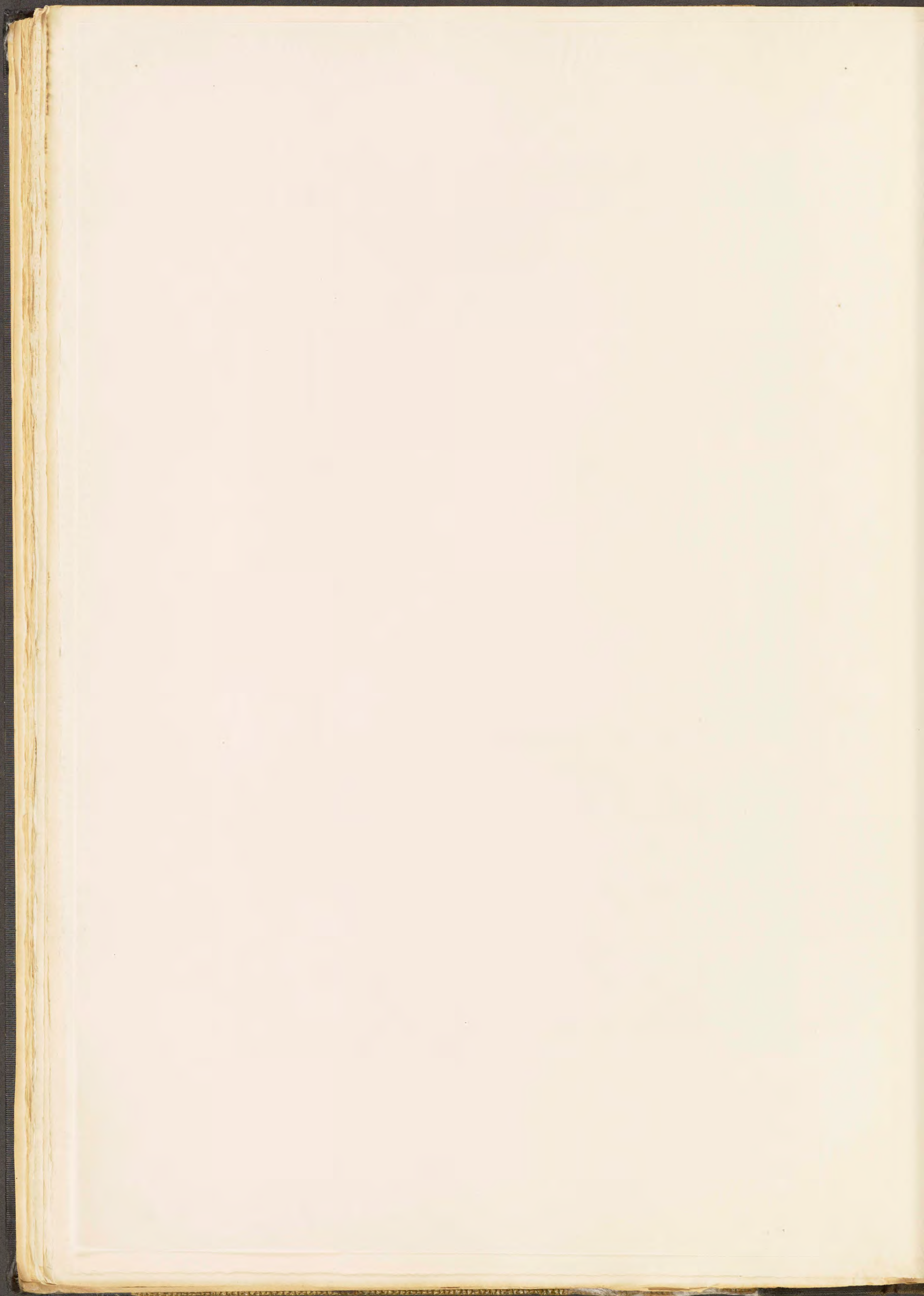




C 189



C 188

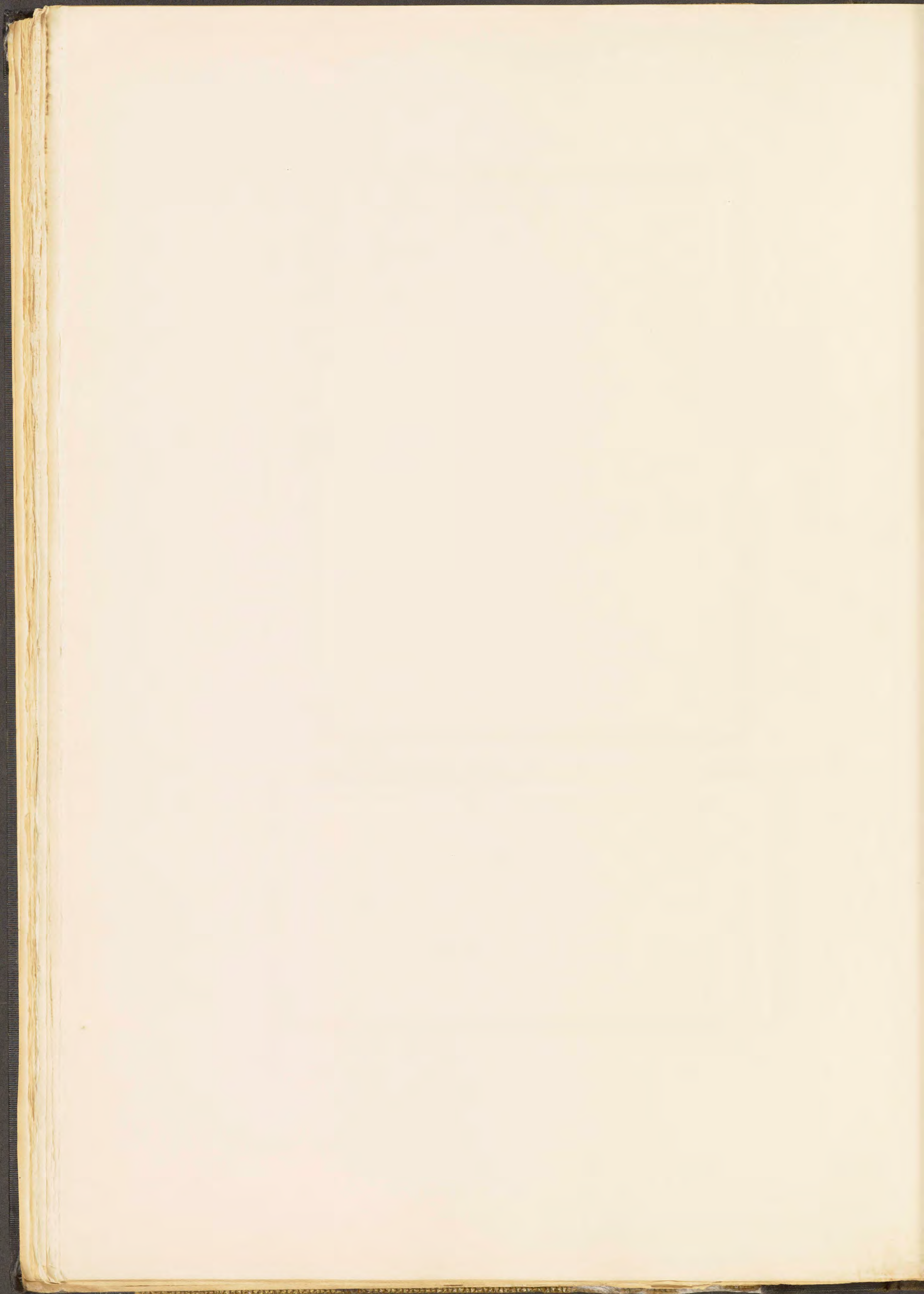




C 189



C 188

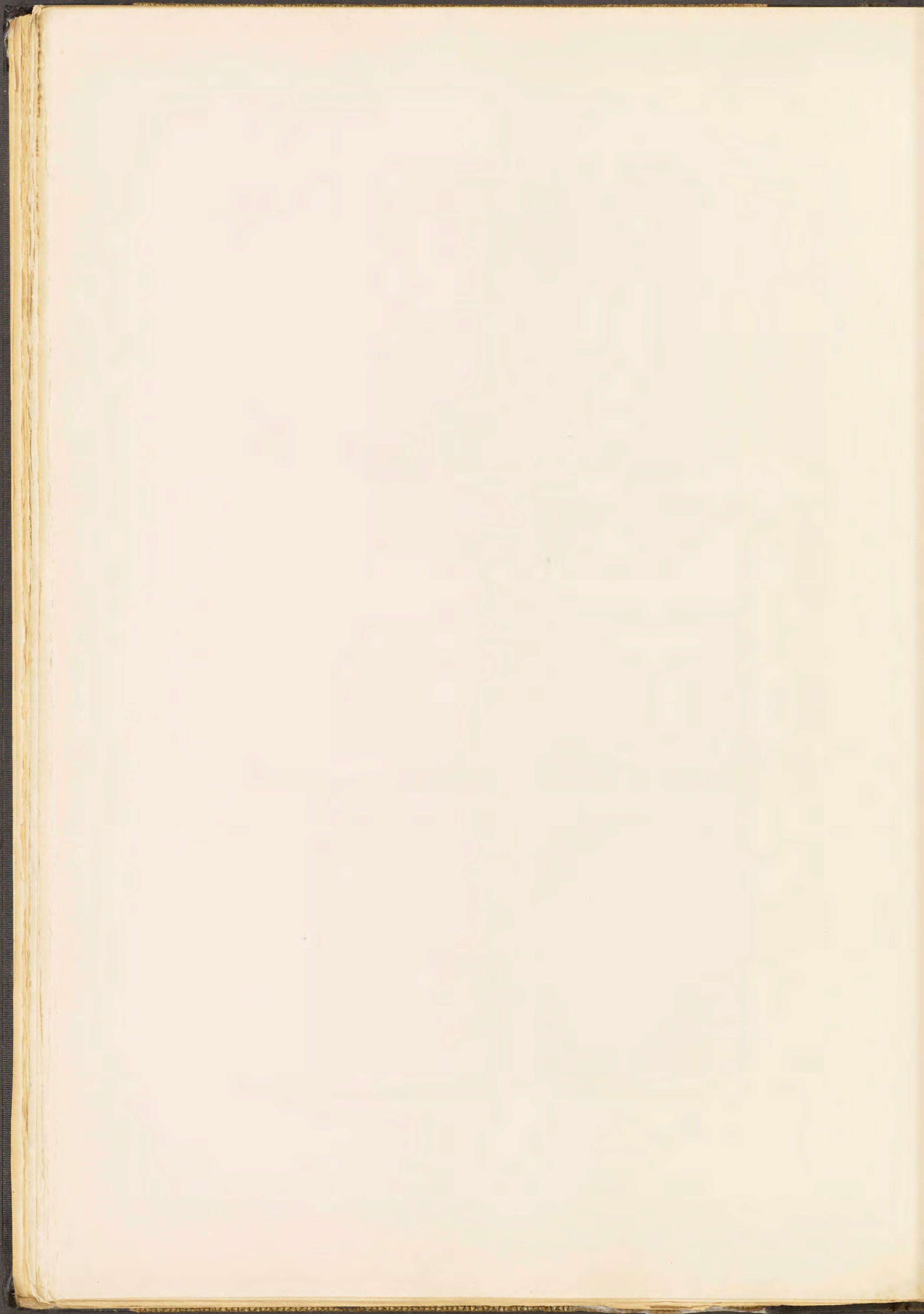




C 100



C 238





C 235



C 191



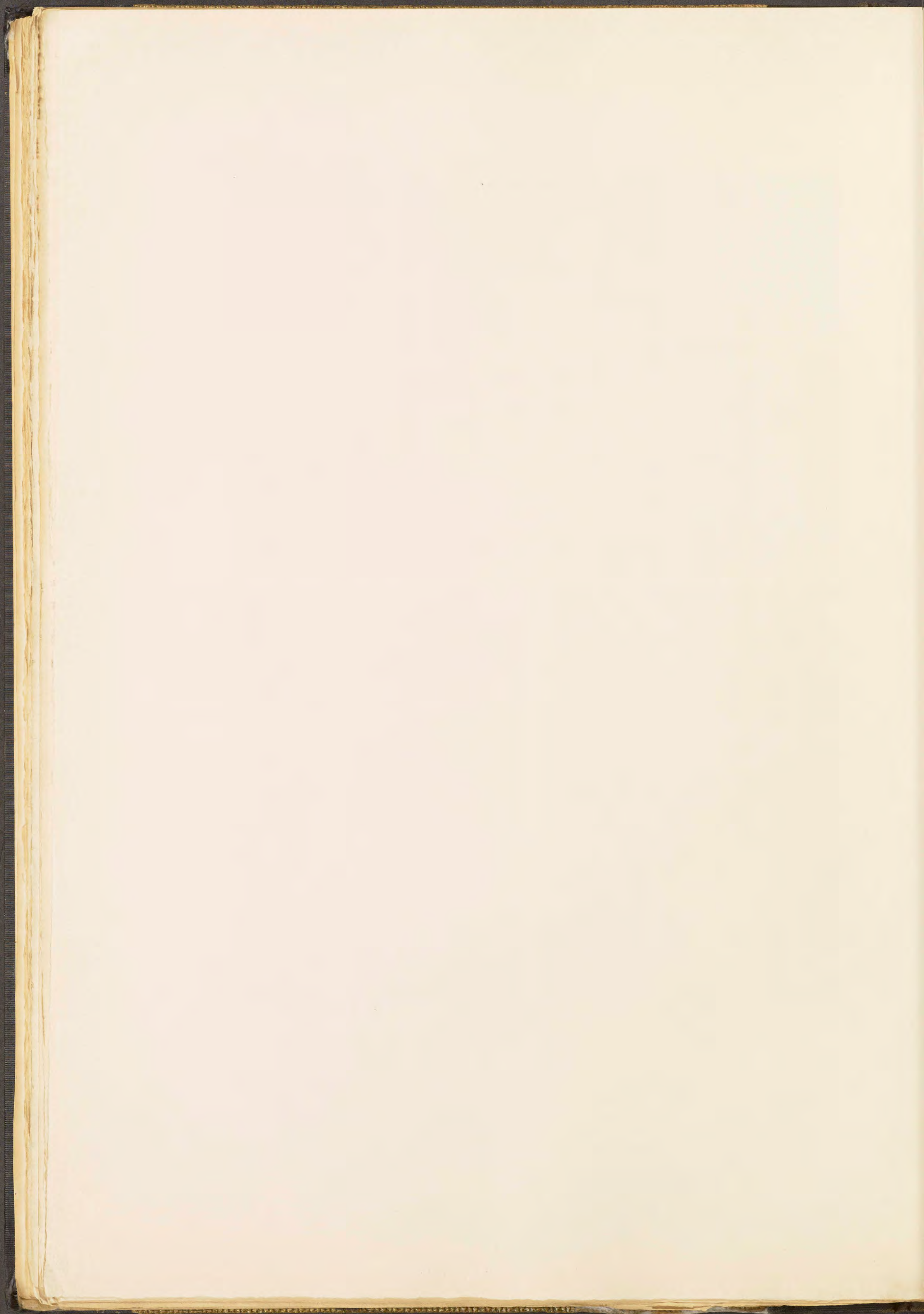
C 236



C 223



C 224





C 103



C 102



B 56



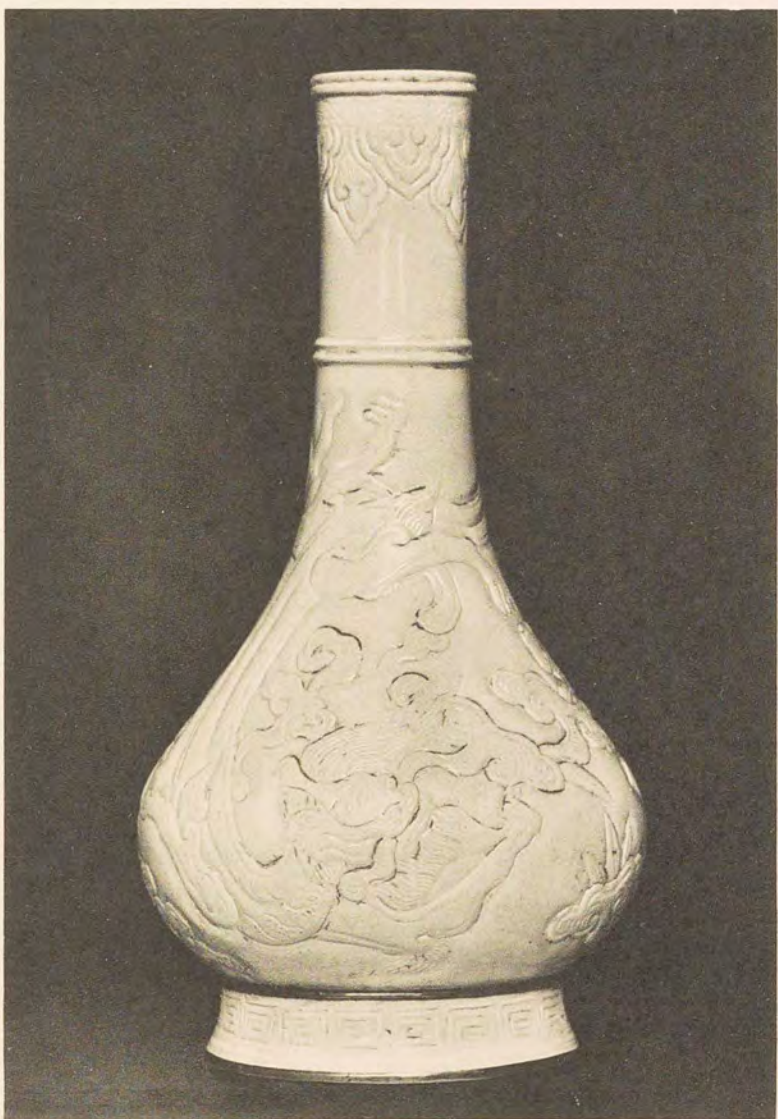
C 104



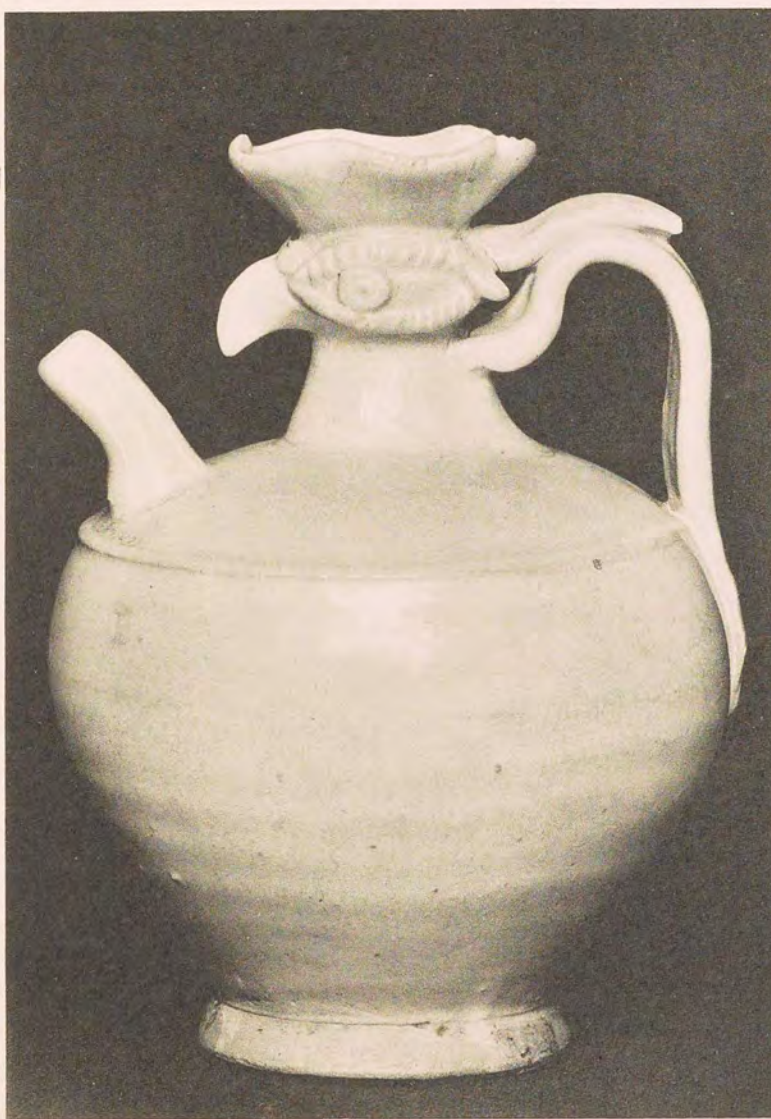
C 107



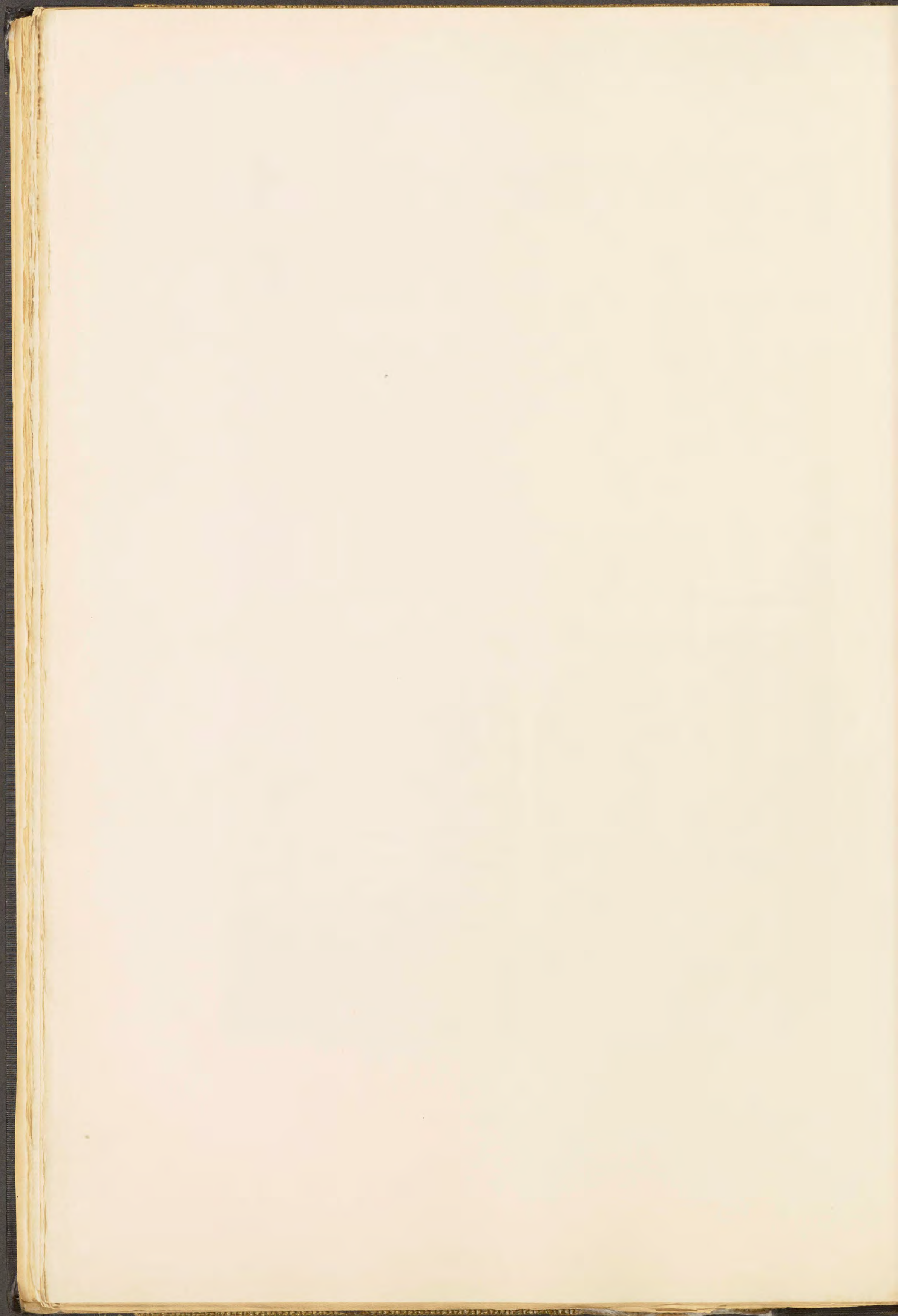
C 147



C 105



C 239





C 212



C 156

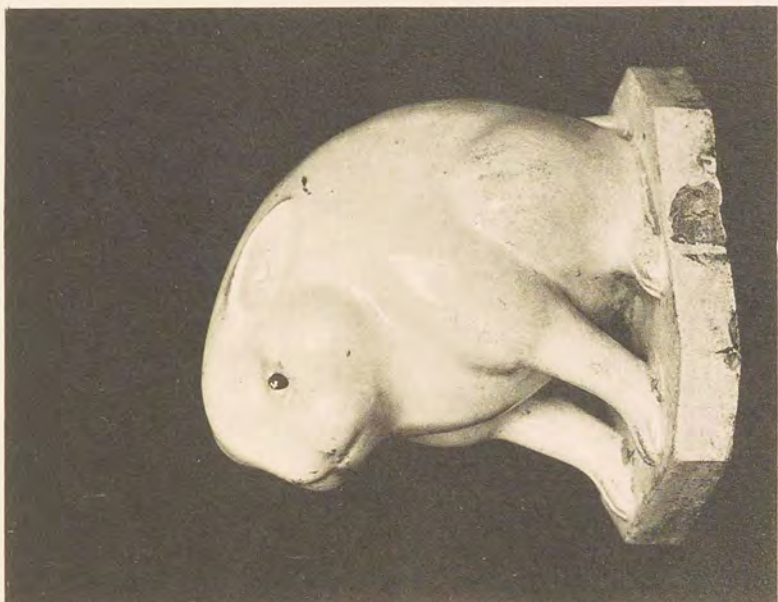


C 198

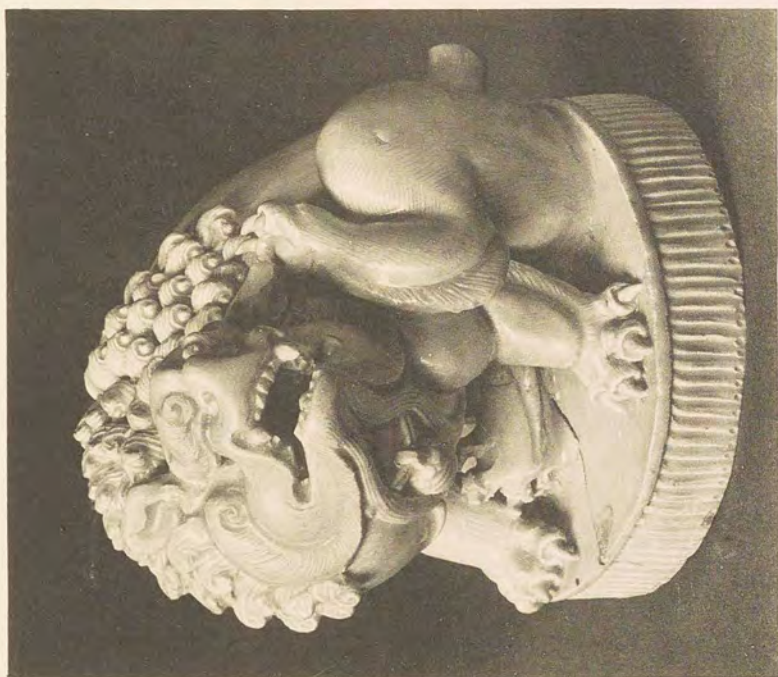


C 203

PLATE XL
For C 199 read C 201



C 212



C 156



C 198



C 199 201



C 203





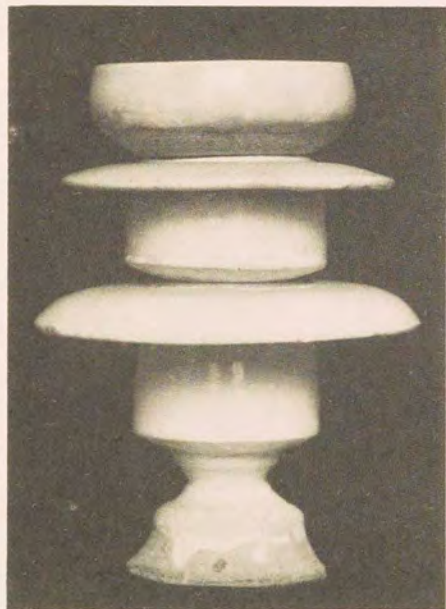
C 142



C 167



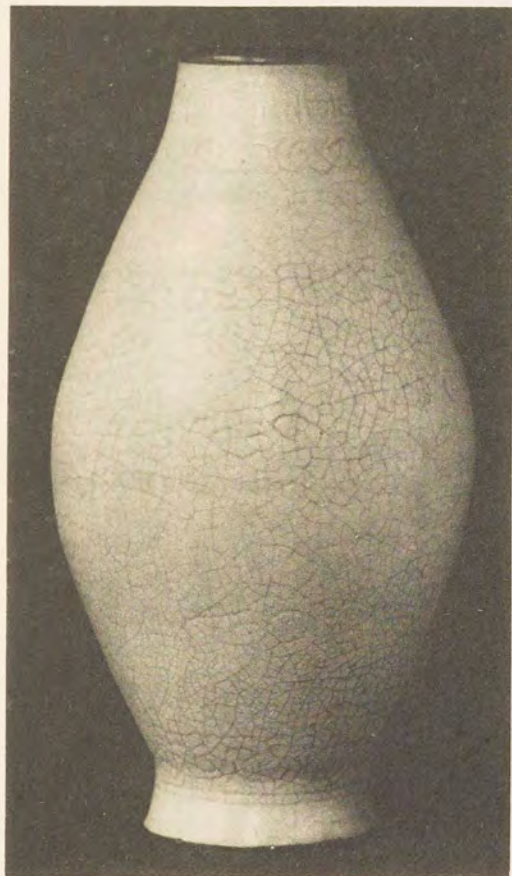
C 220



C 237



C 240



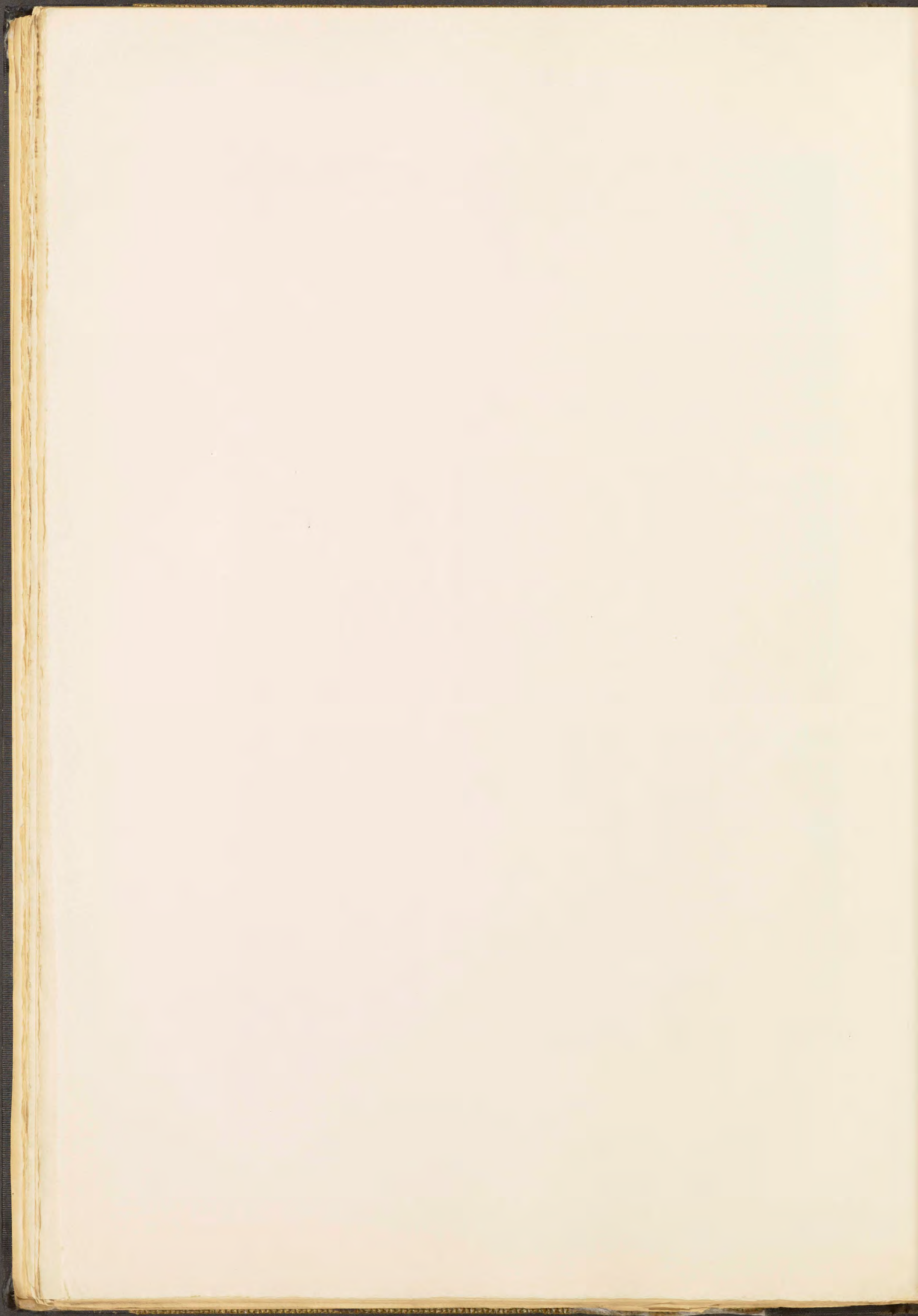
C 214

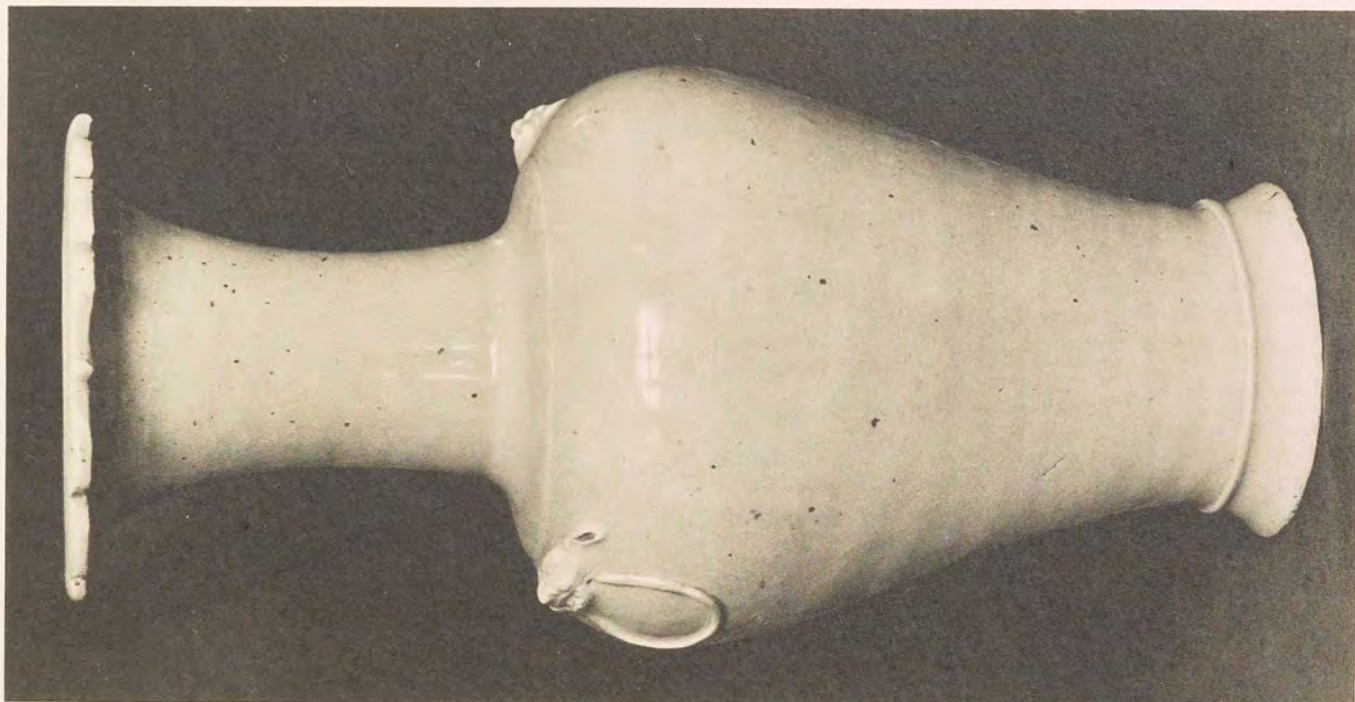


C 221

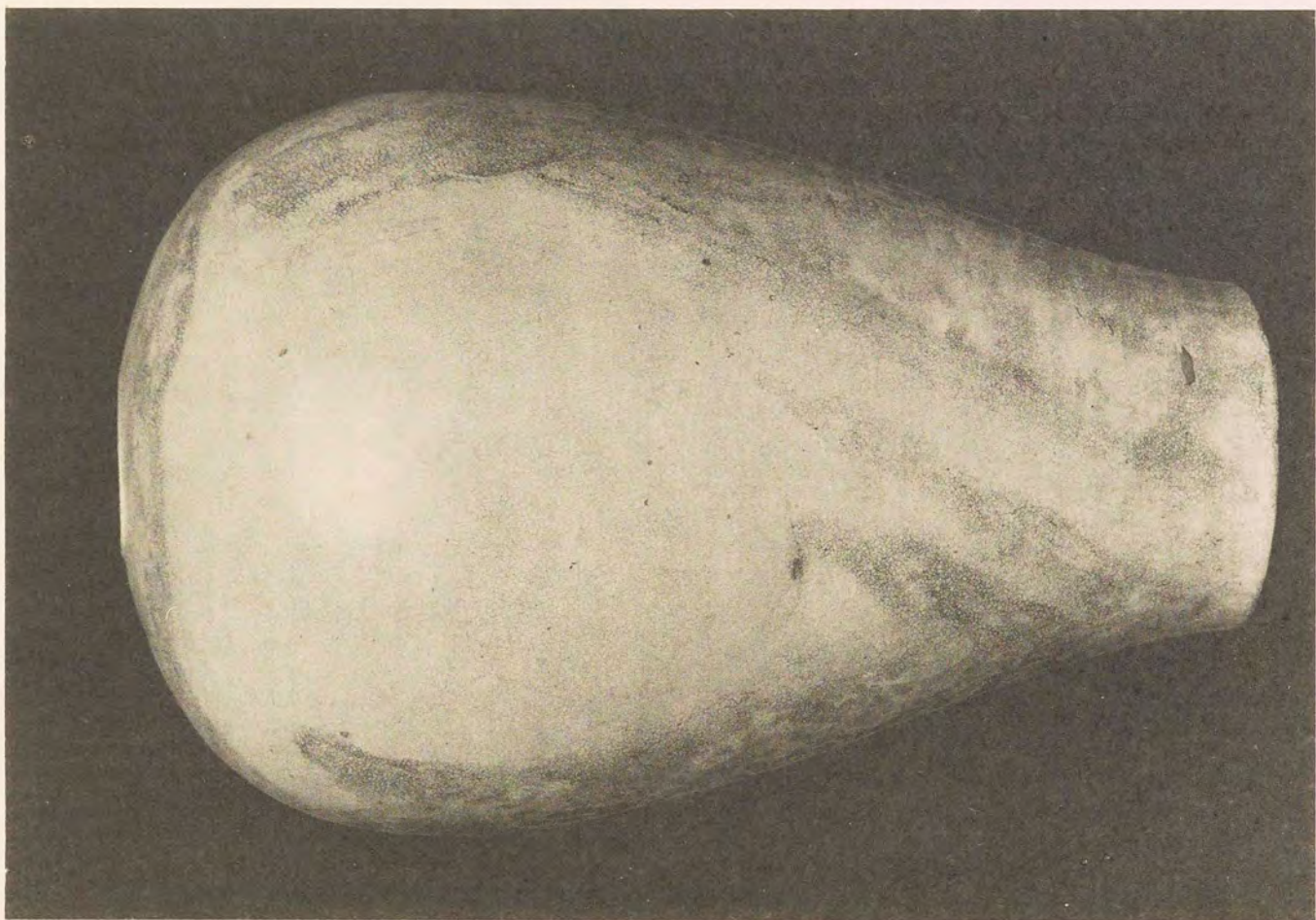


C 213

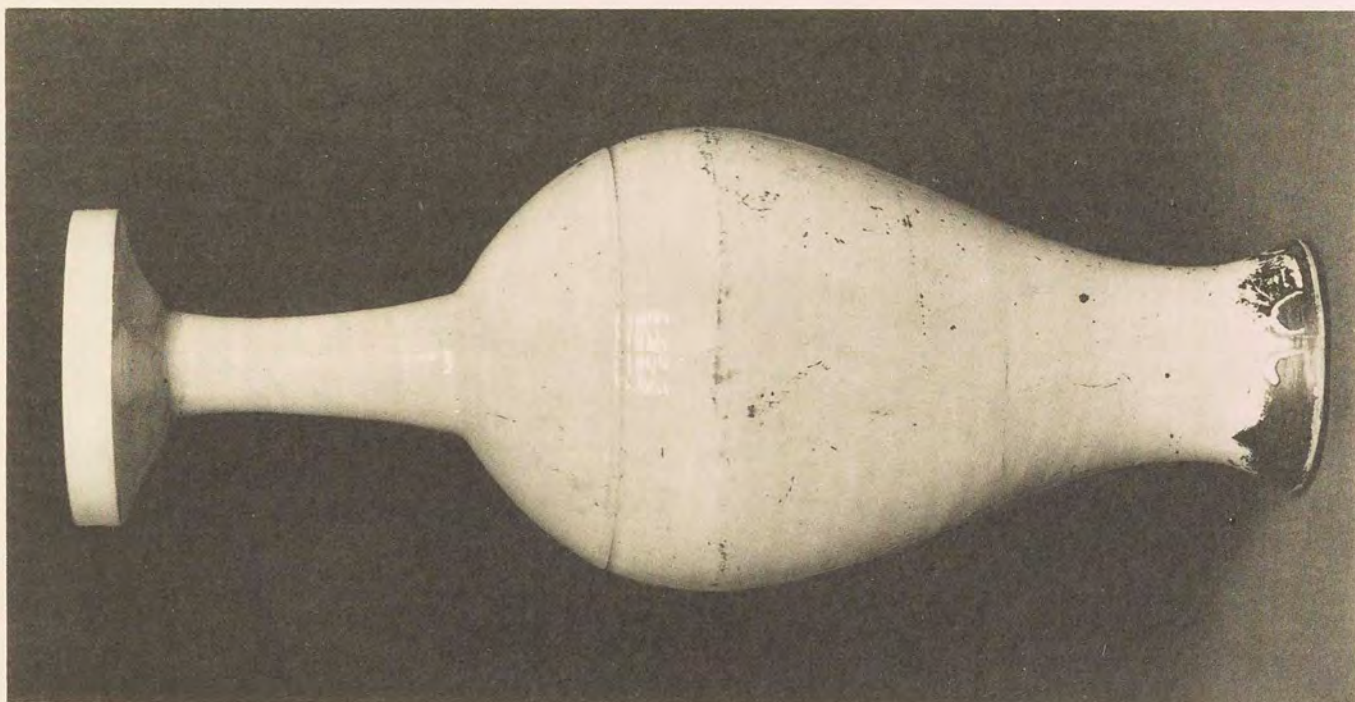




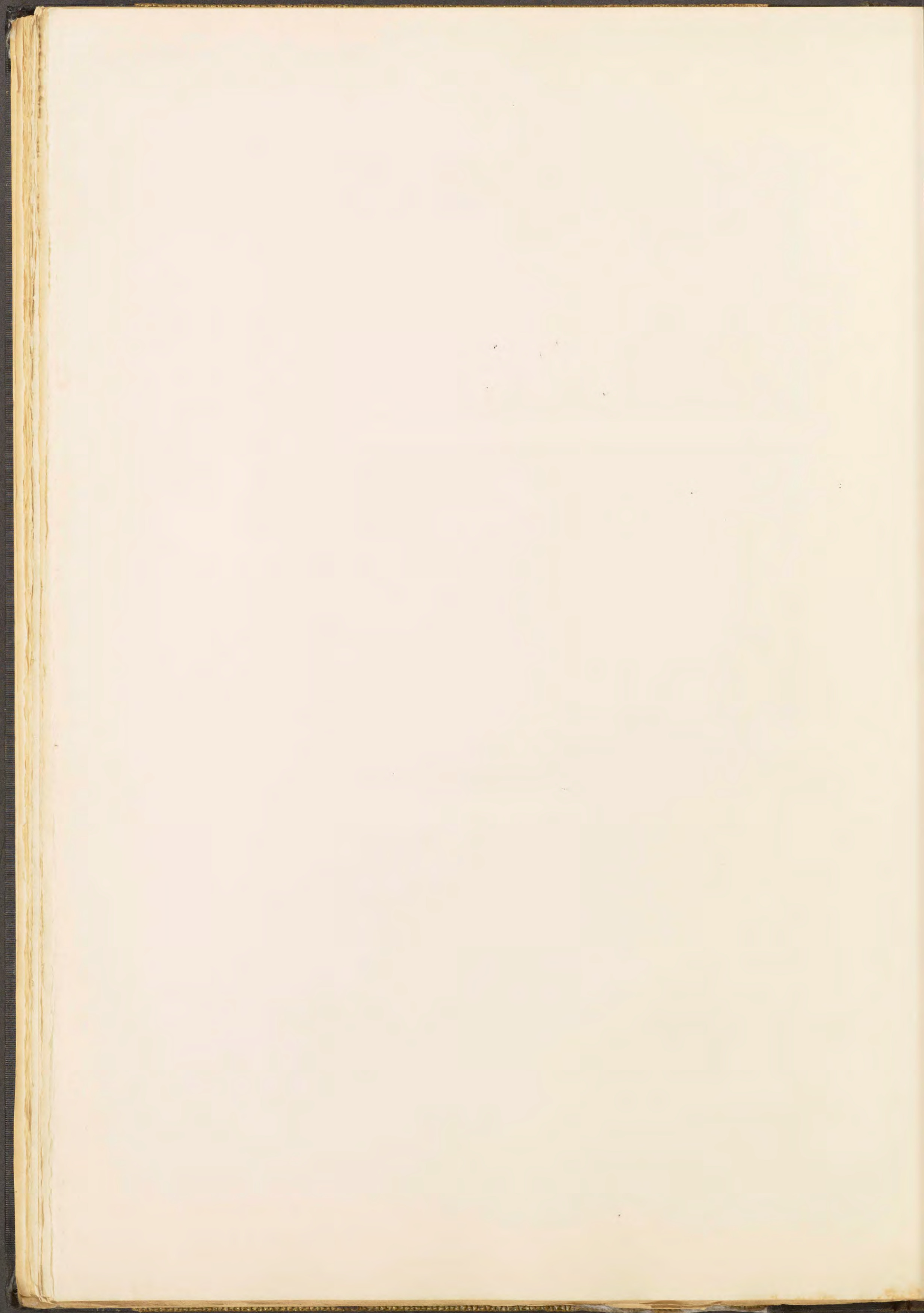
C 202

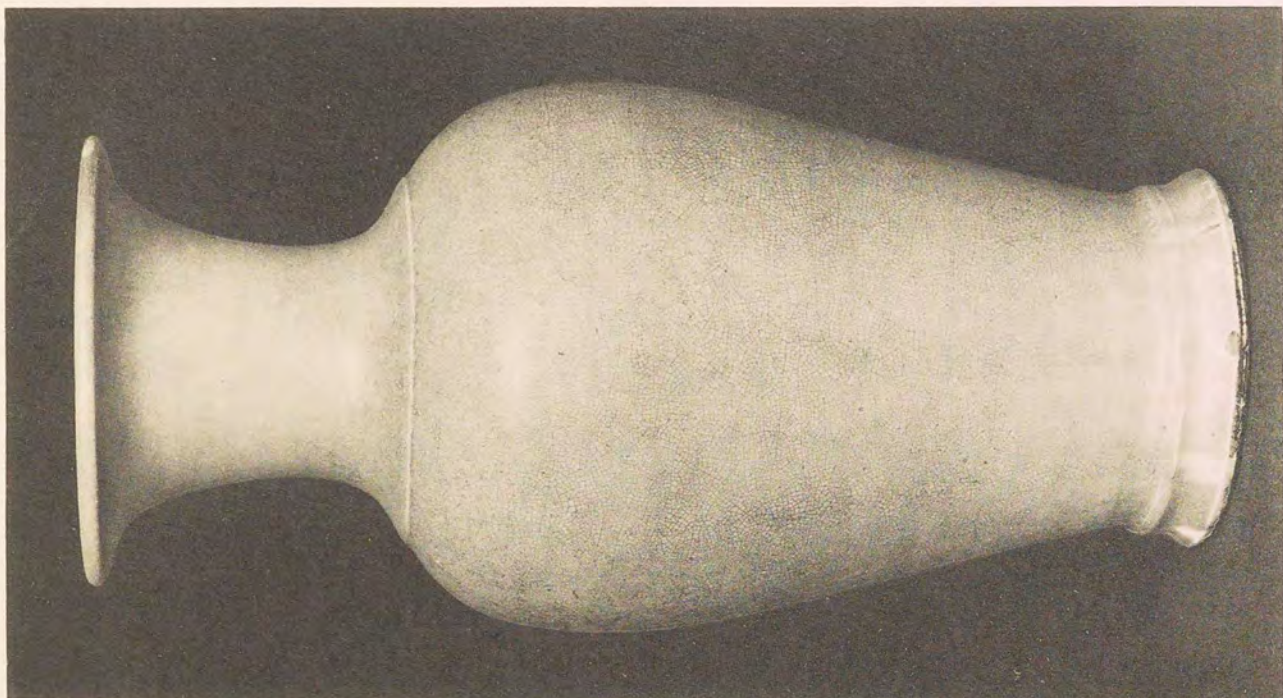


C 227

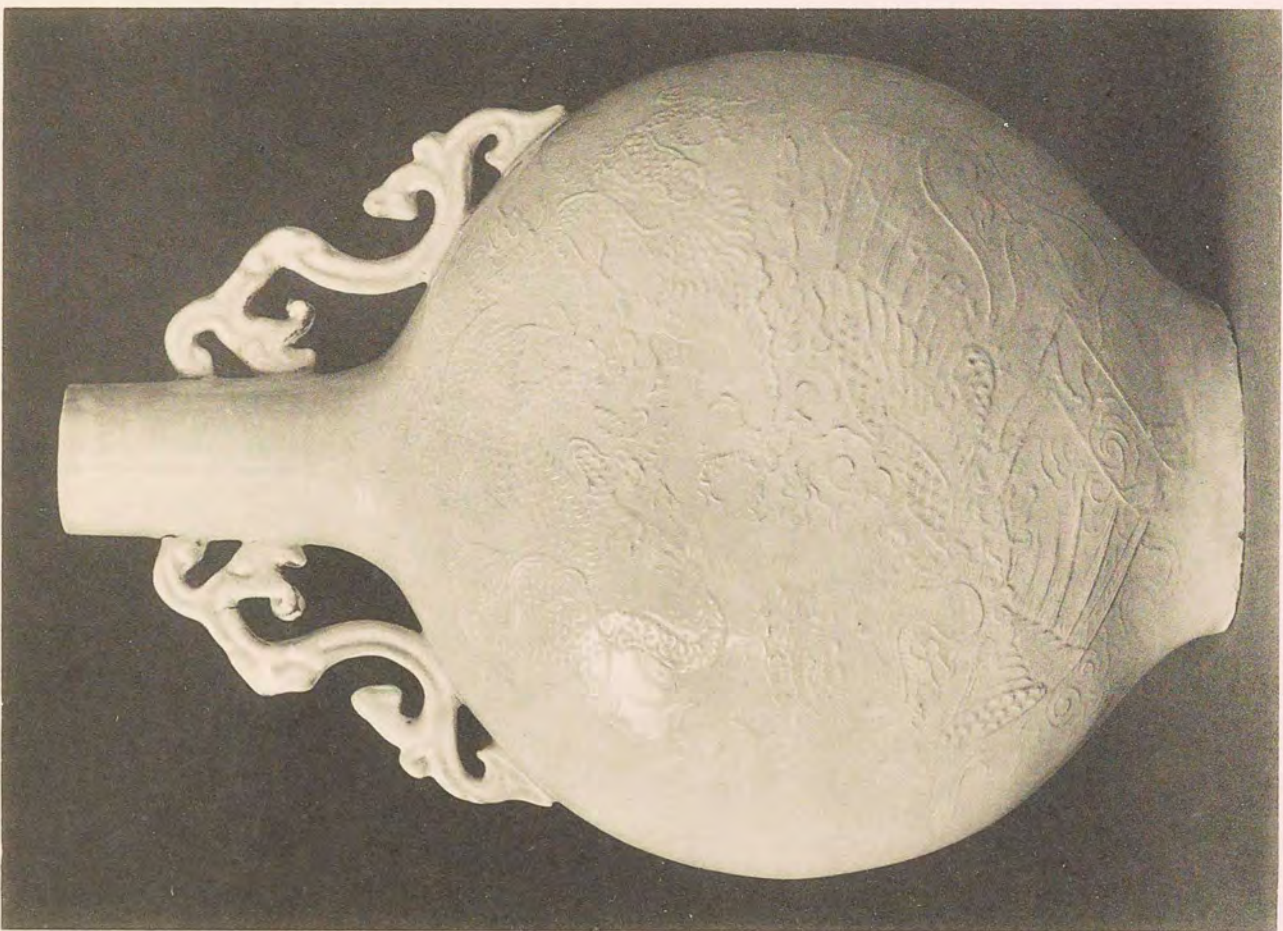


C 153





C 229



C 196



C 230





C 251



C 257



C 243



C 157



C 253



C 215

C 205

C 204



C 169



C 207



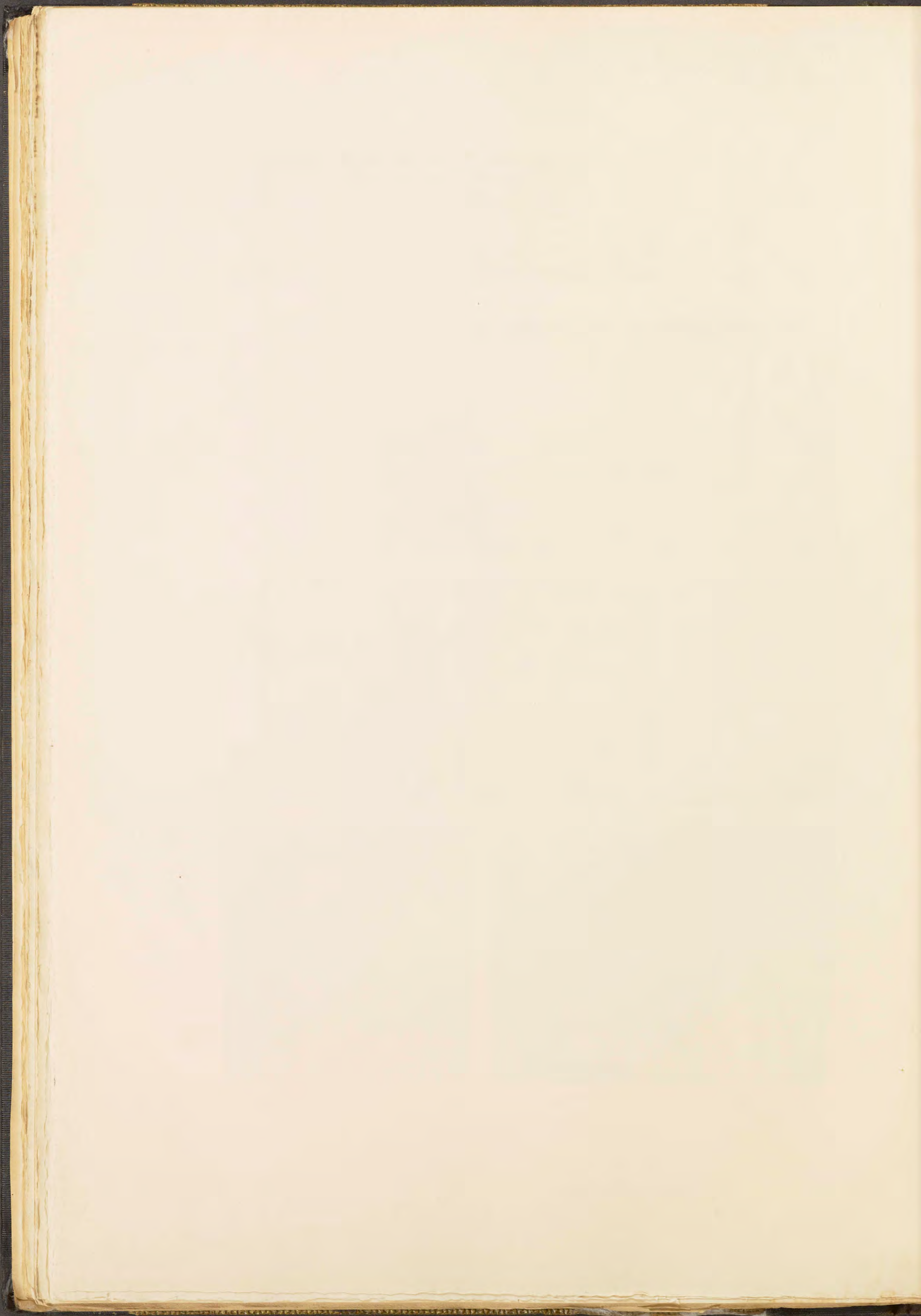
C 206

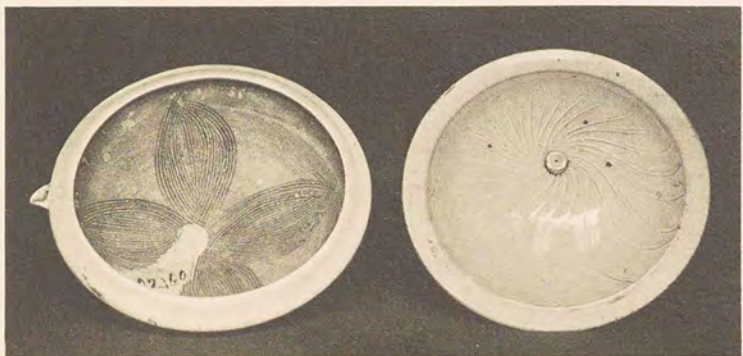


C 199

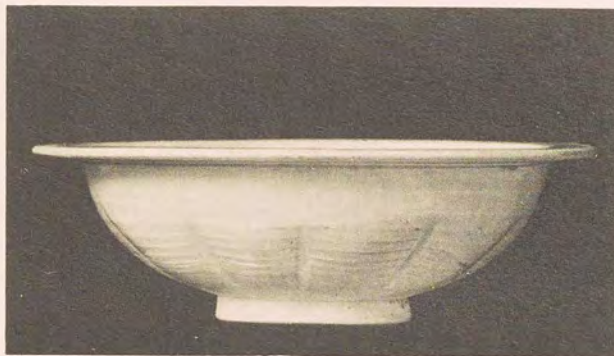


C 216





C 151



C 231



C 226



C 232



C 222



C 234



C 242



C 241



C 208



C 149



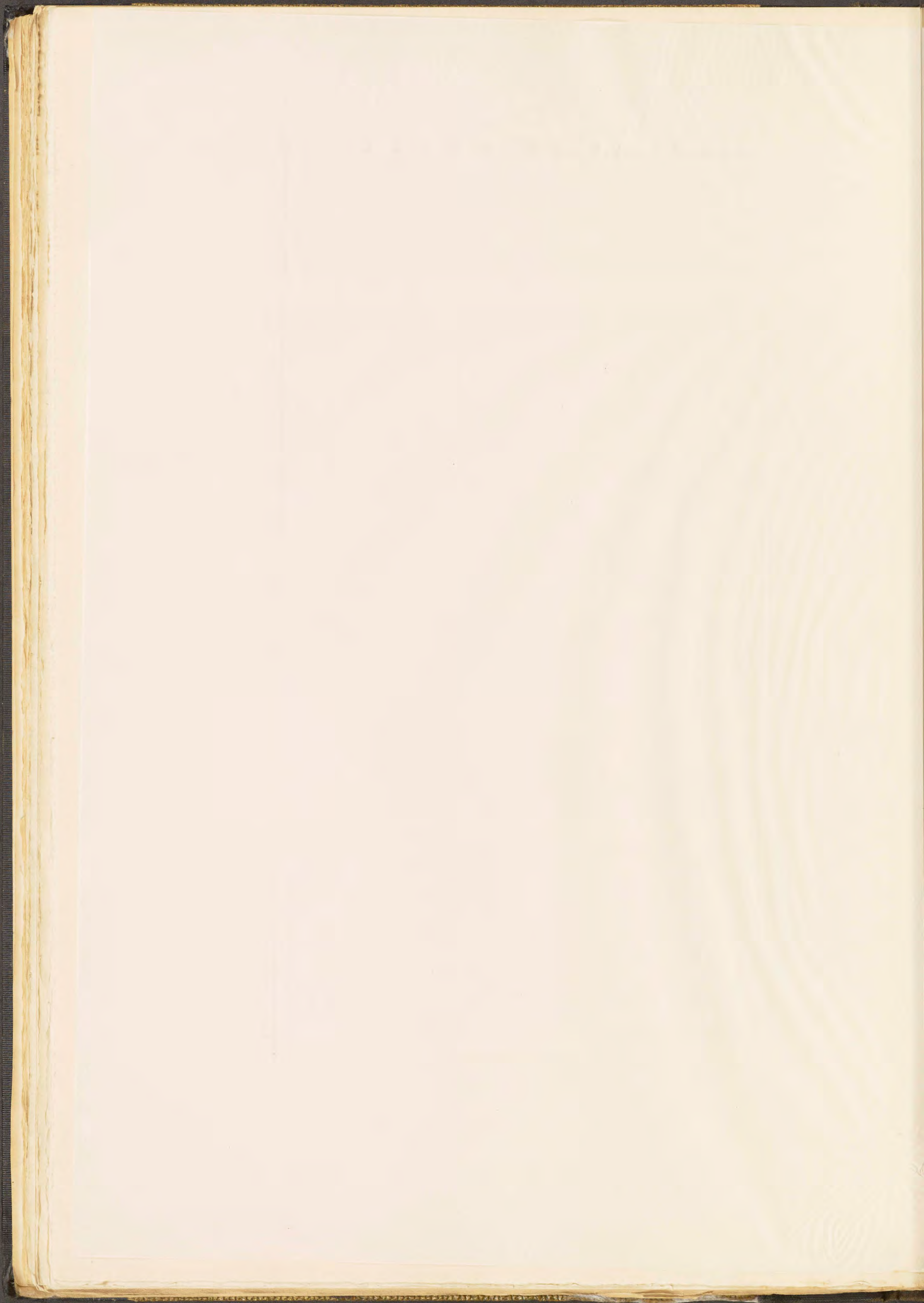
C 219



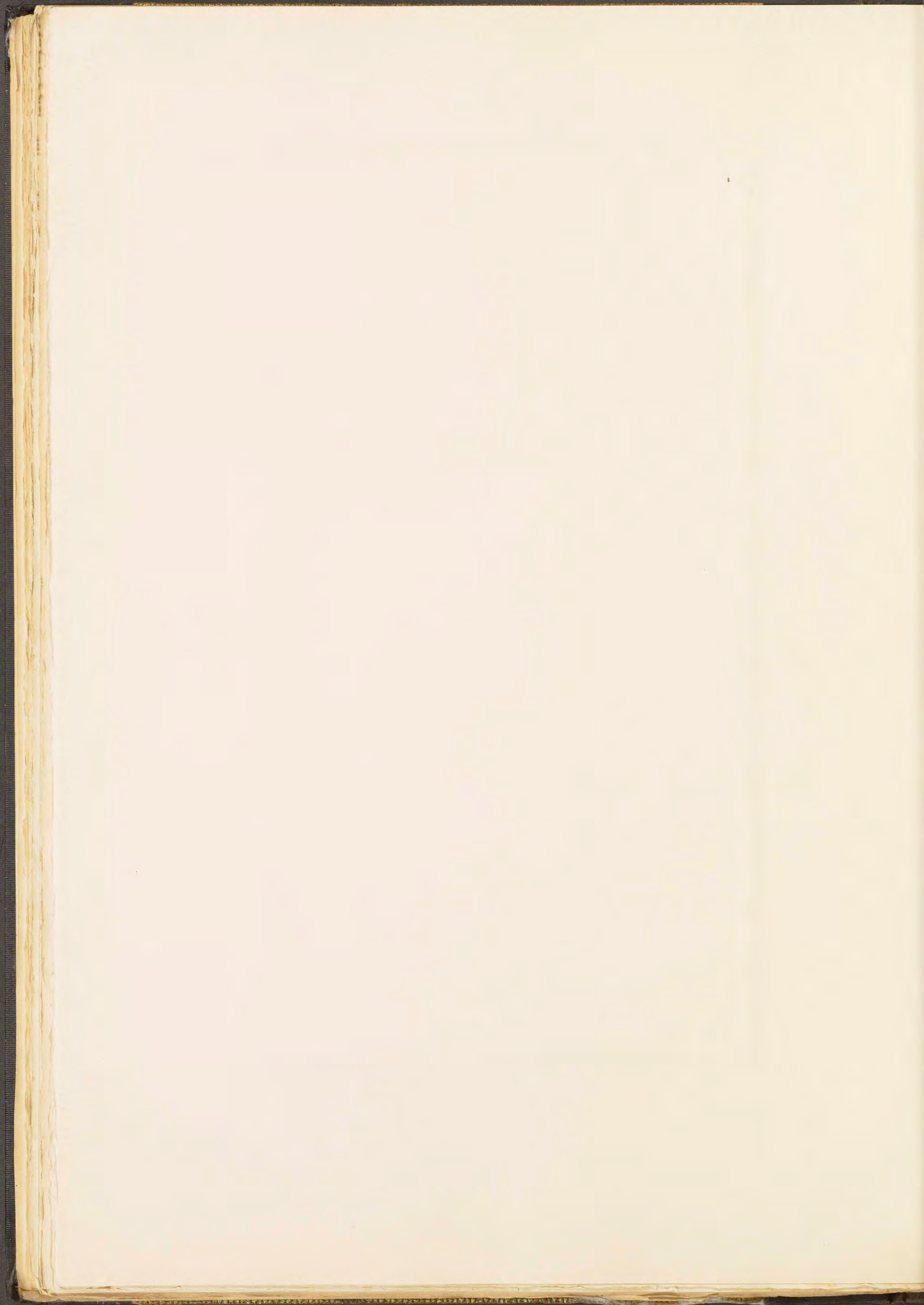
C 225









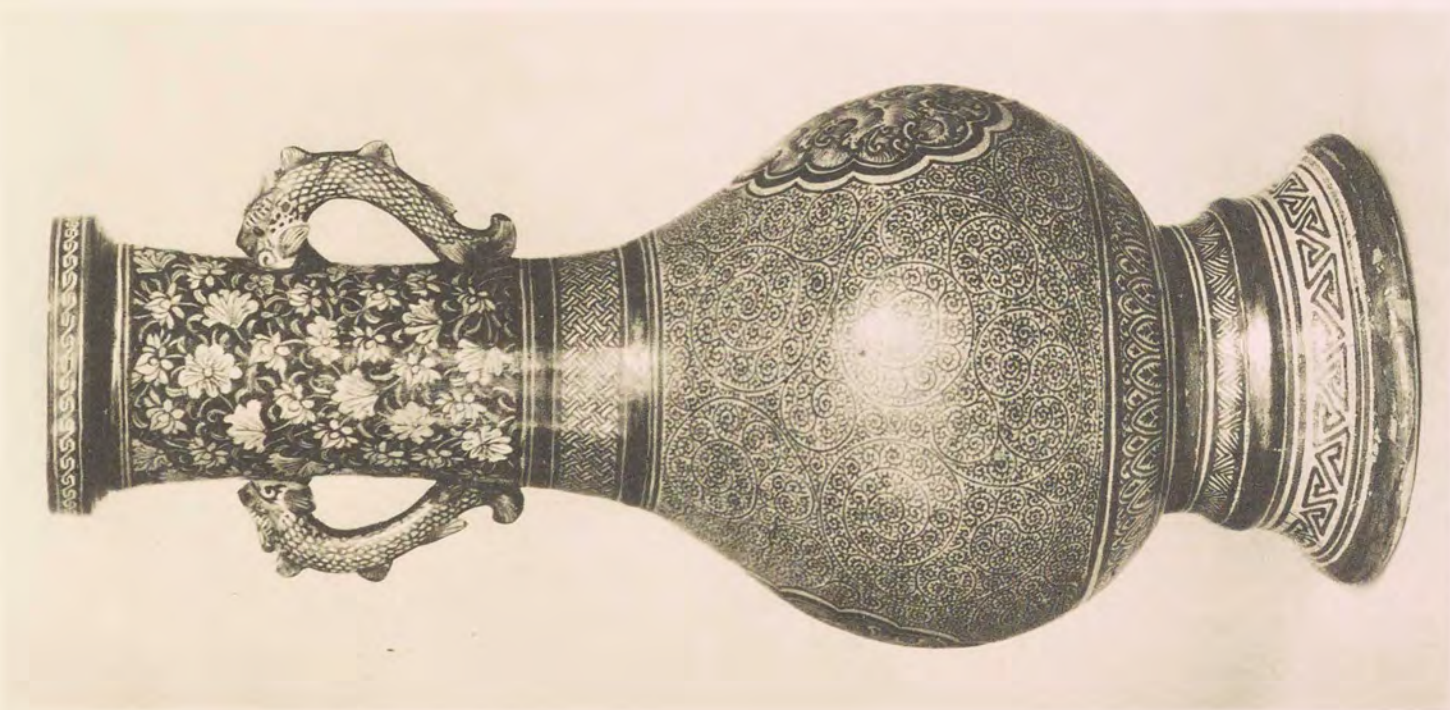




C 271



C 272



C 207





C 273



C 304



C 298



C 385



C 351



C 386



C 309

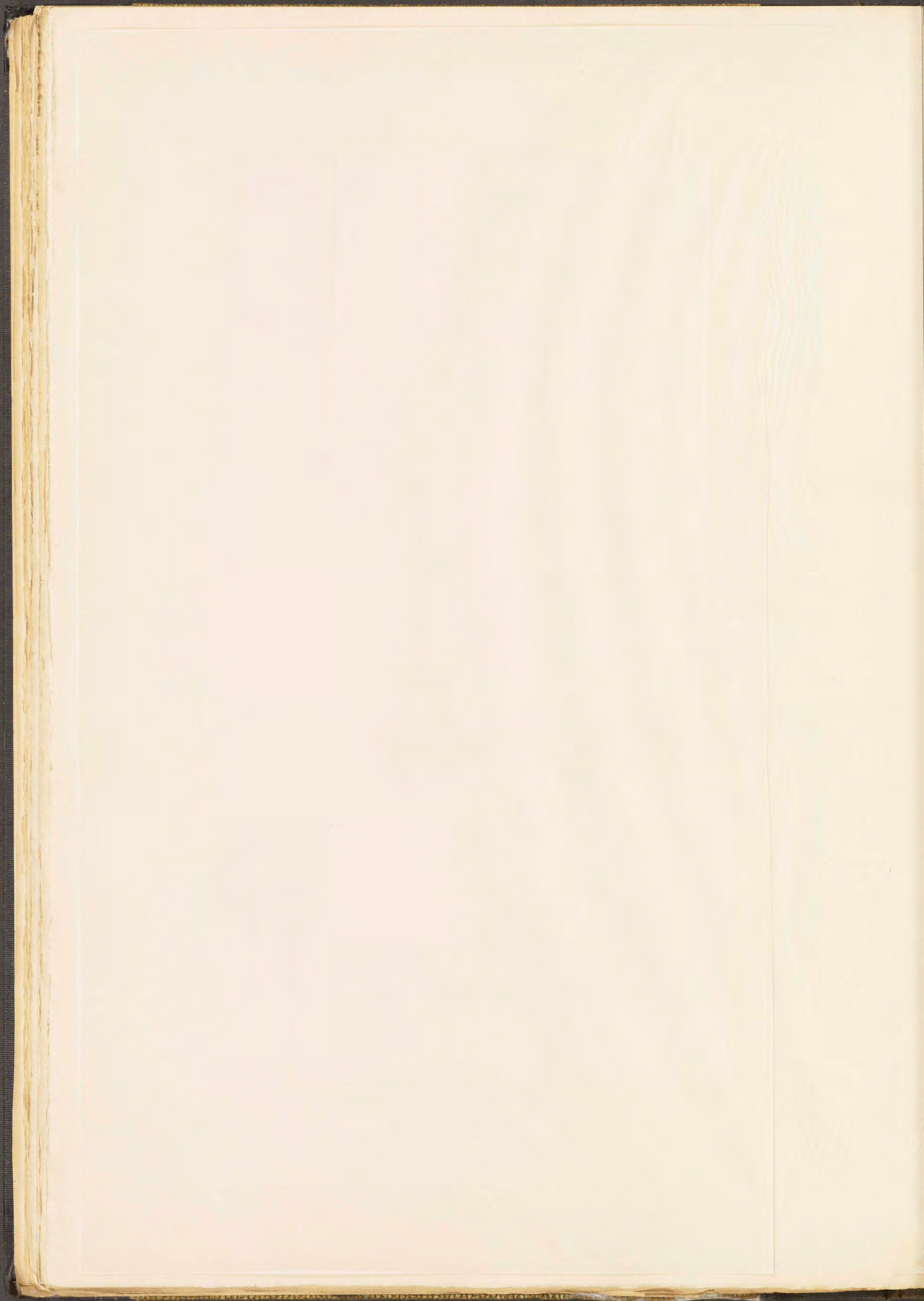




C 272



C 274

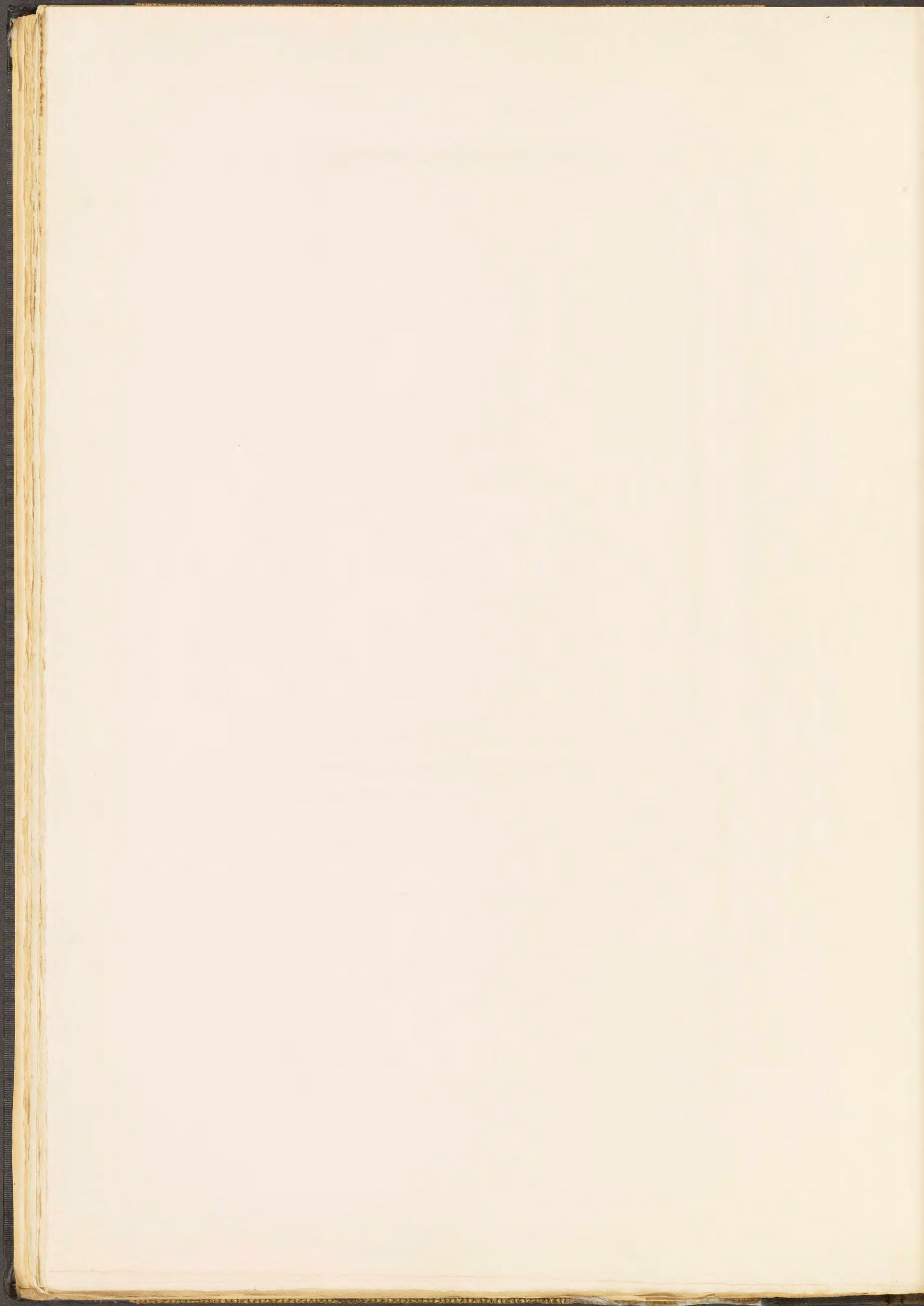




C 387



C 274





C 299



C 275



C 277



C 311



C 276



C 310





C 300



C 302



C 301



C 305



C 306



C 278



C 279



C 303



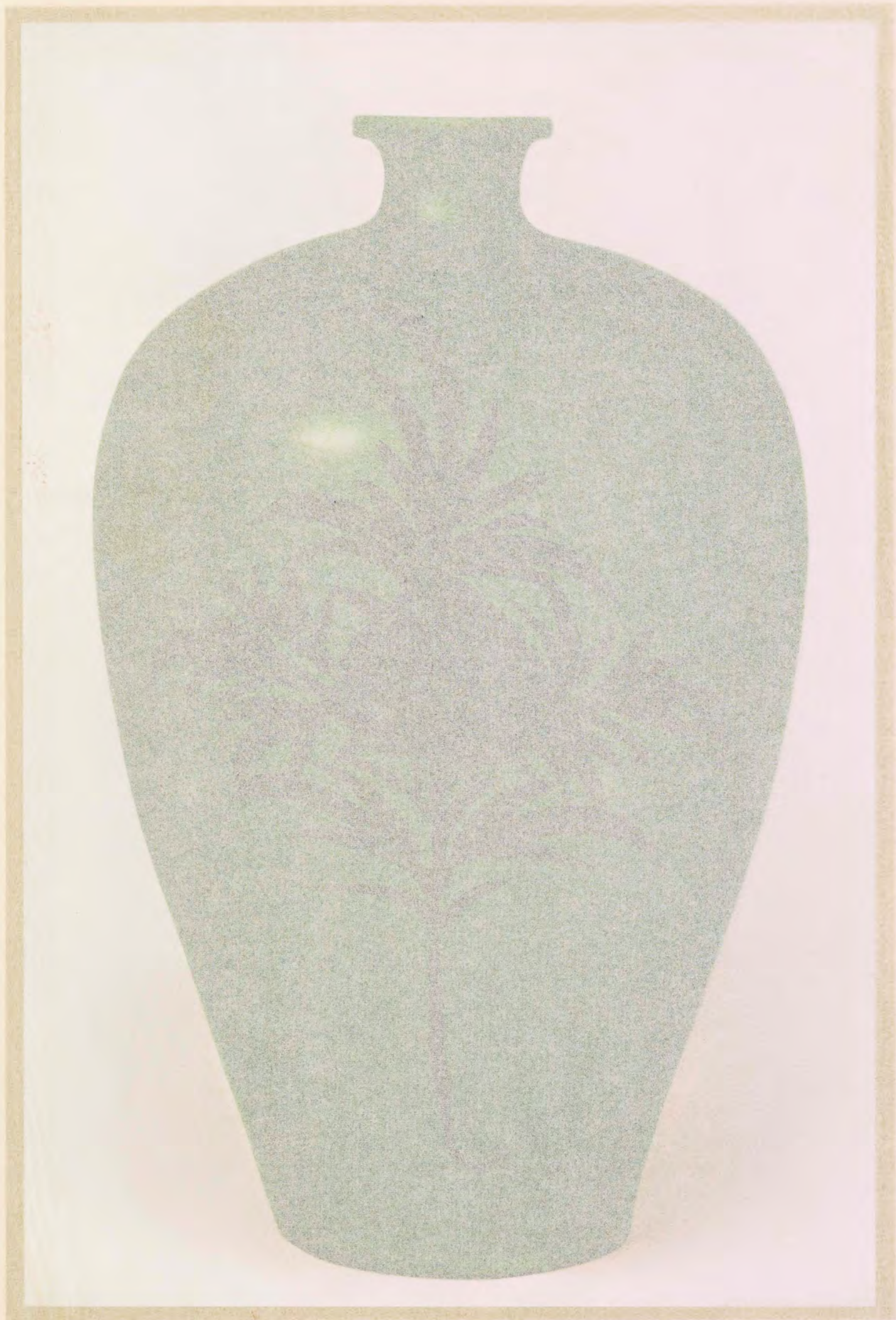
C 307

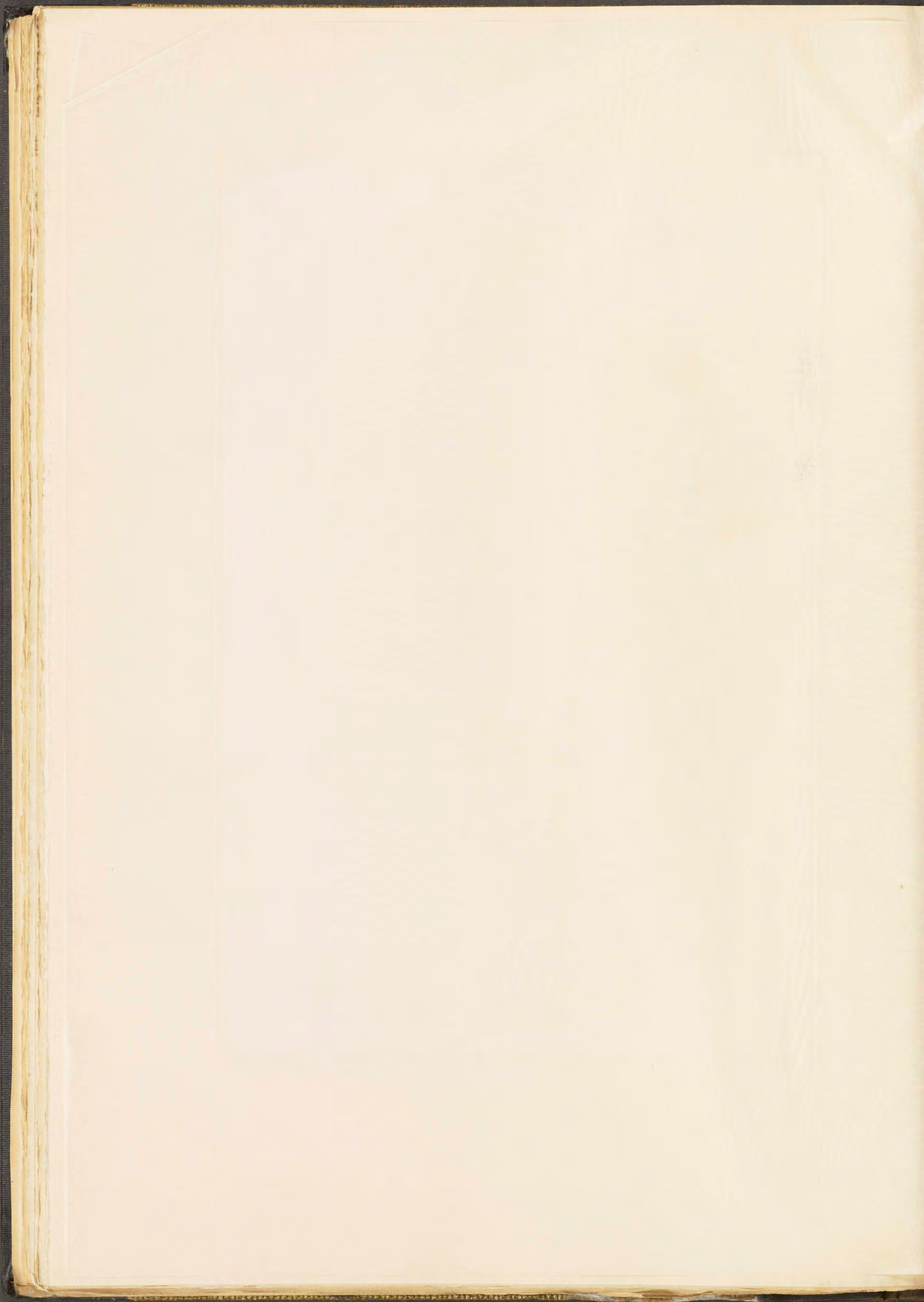


C 339

C 340

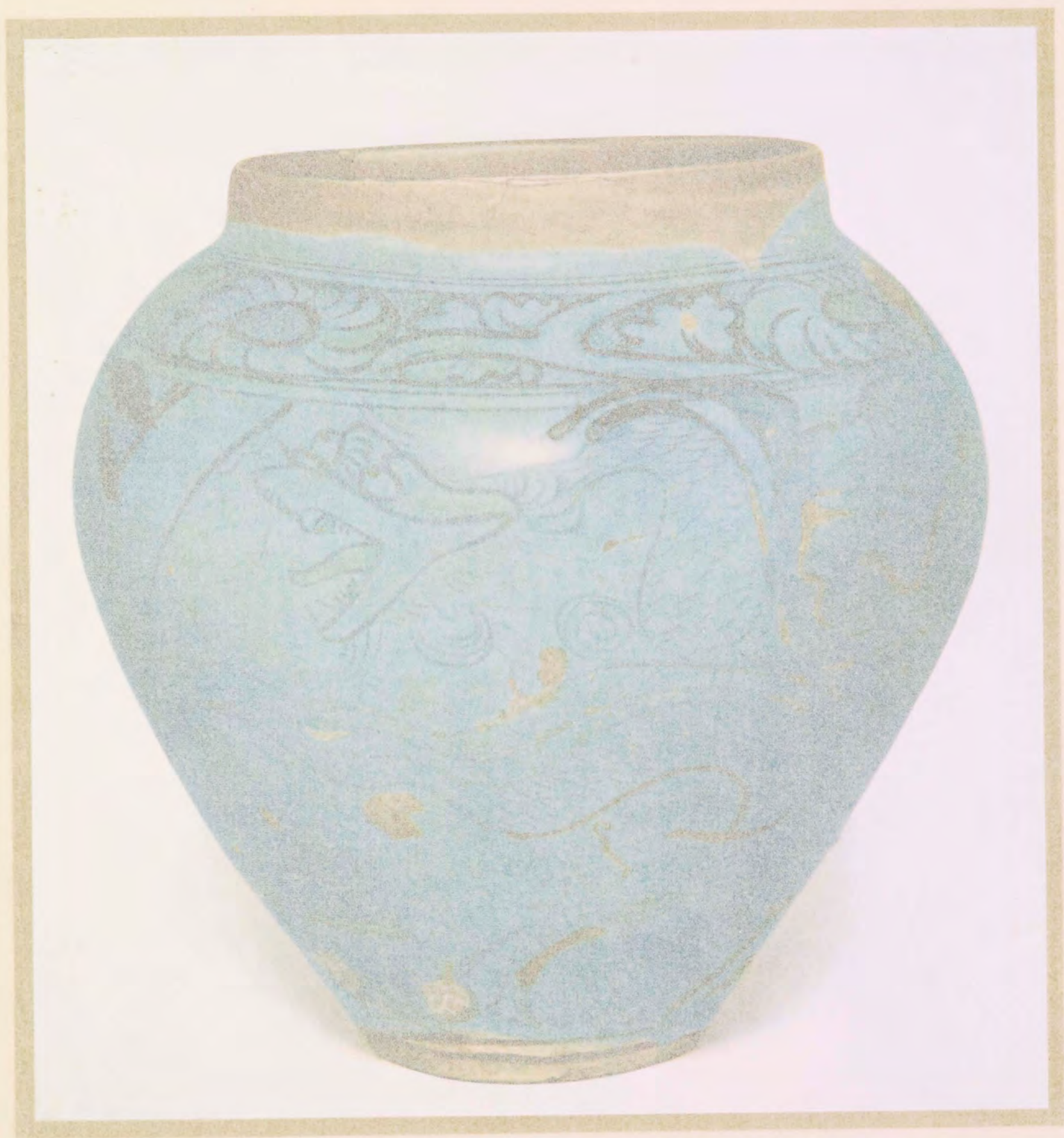




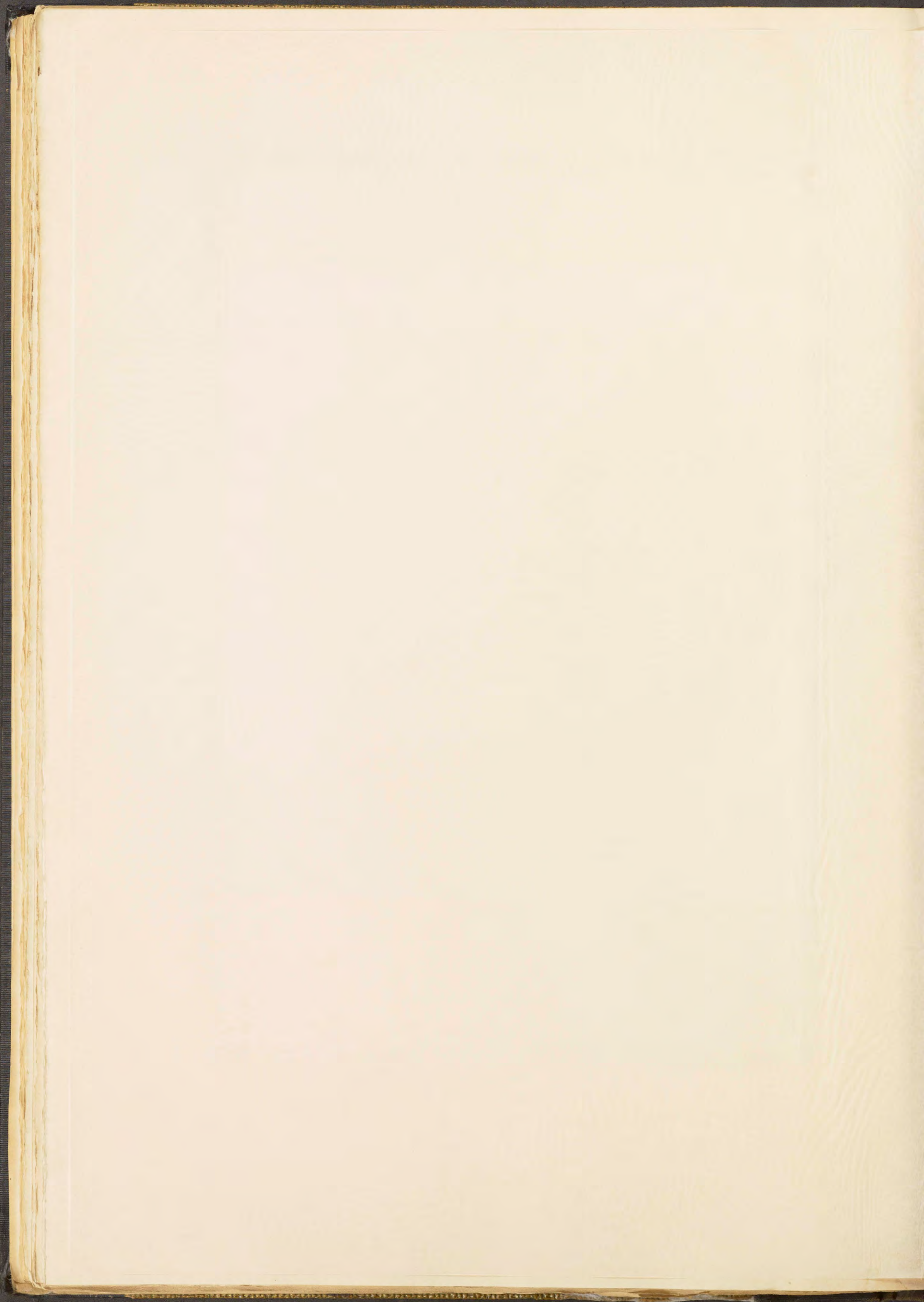






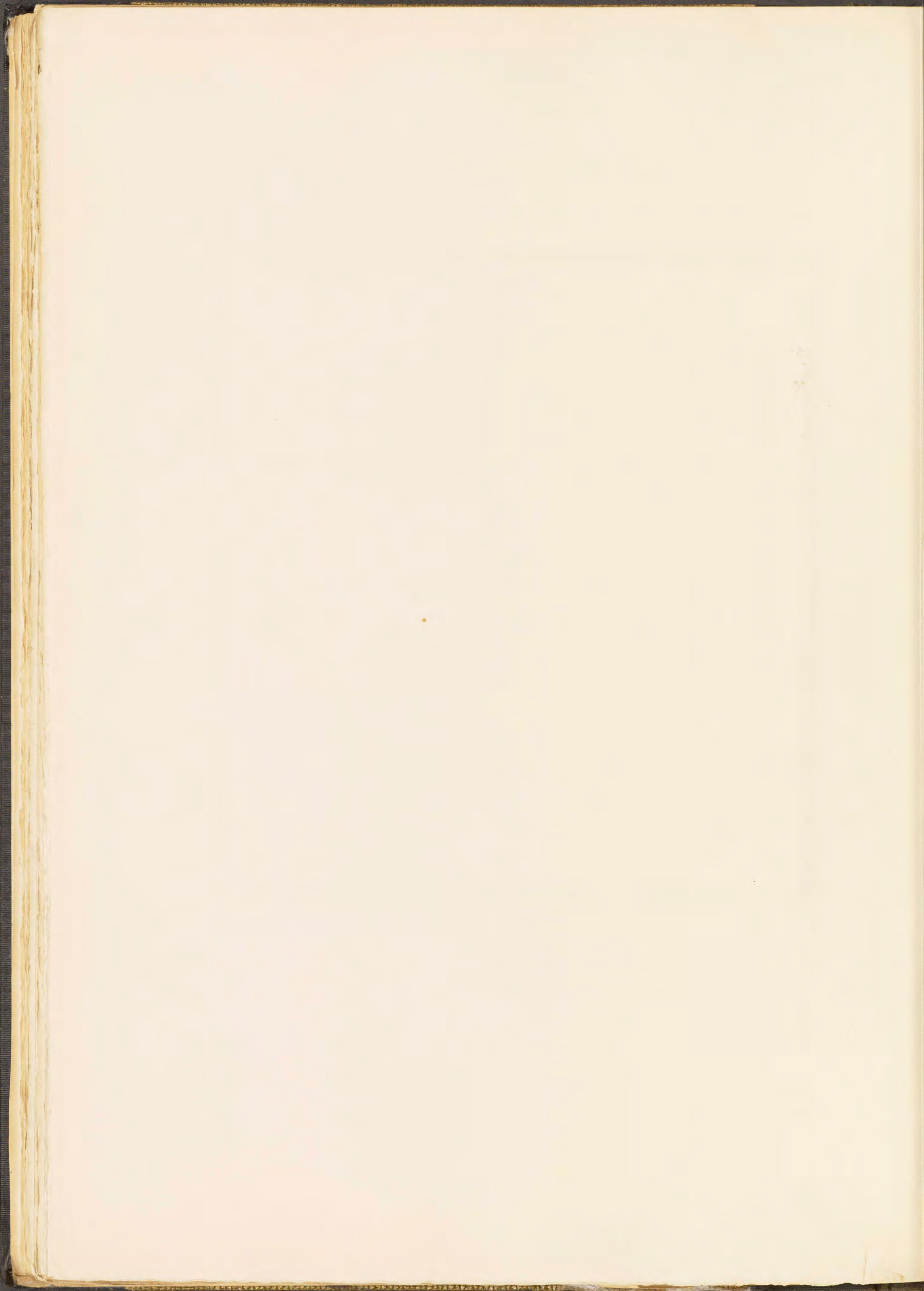


C. 300





C 320





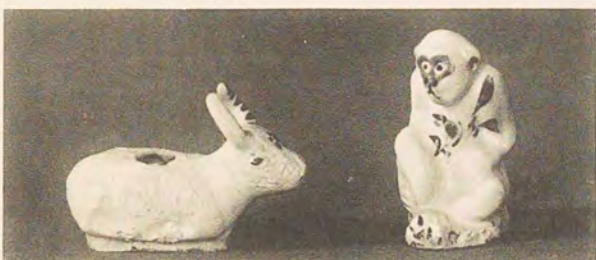
C 343



C 345



C 342



C 280

C 361



C 354



C 347



C 360



C 350



C 363



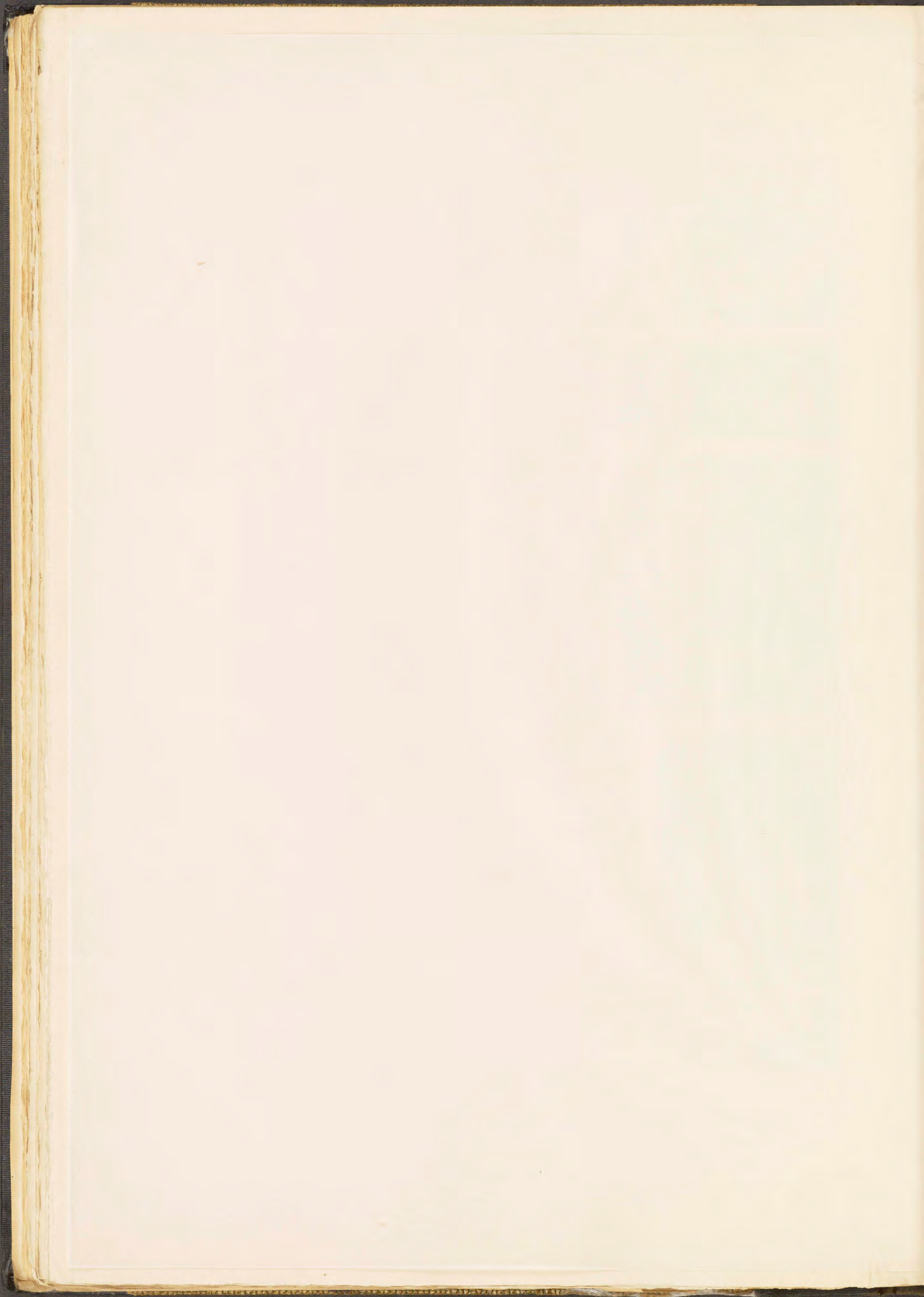
C 348



C 349



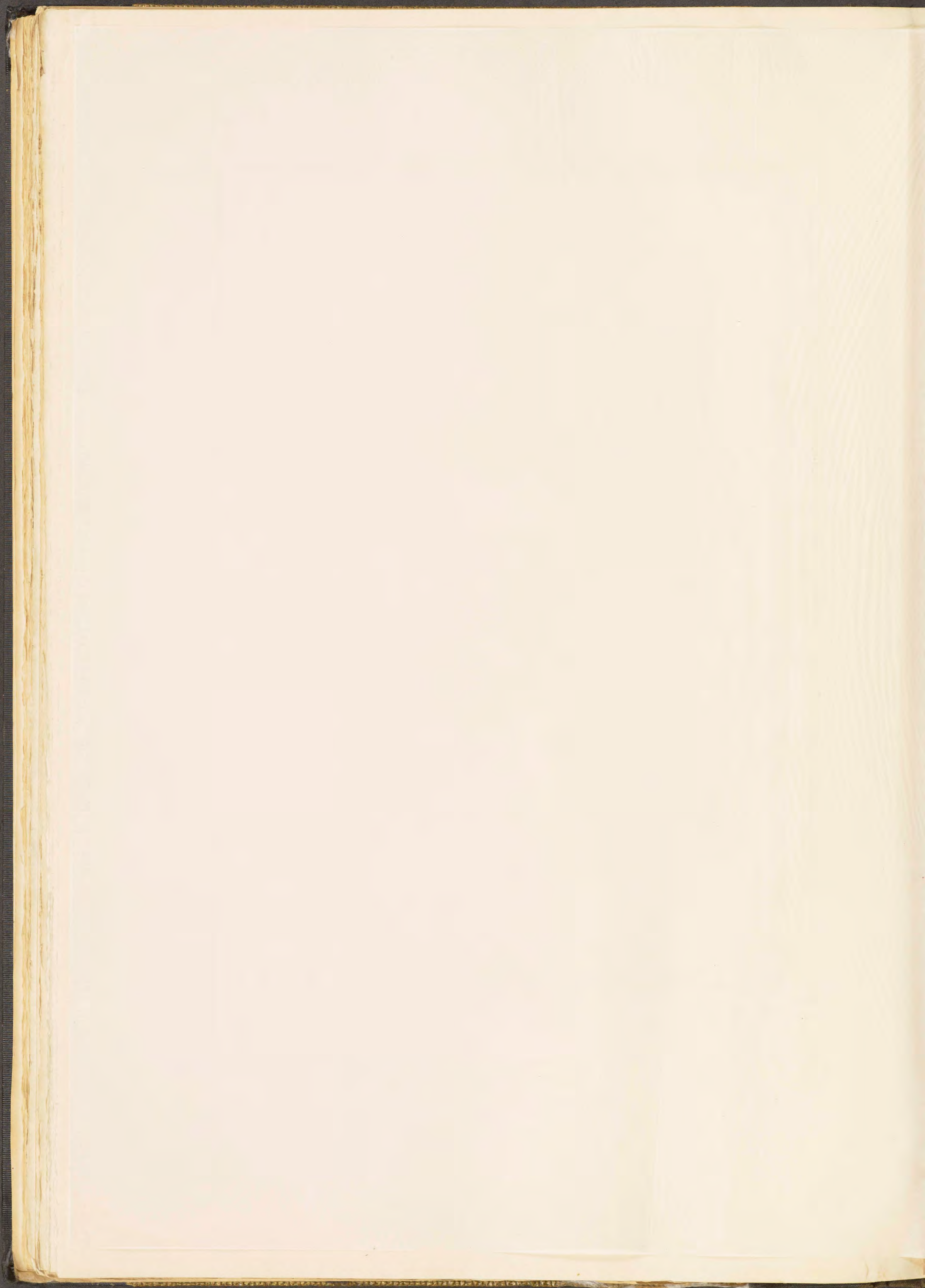




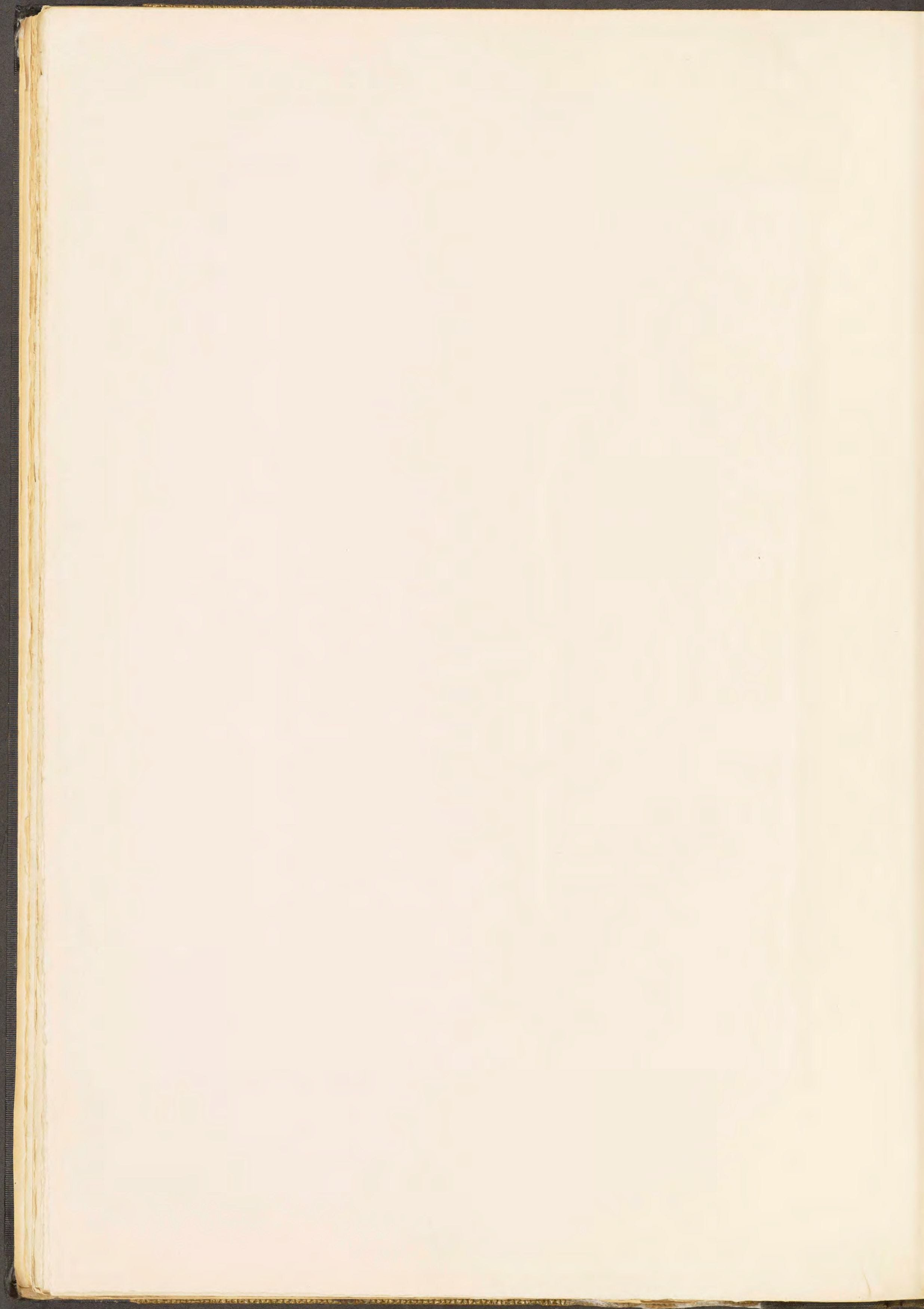














C 323



C 321



C 322



C 344



C 324



C 346



C 326



C 330



C 325



C 328



C 327

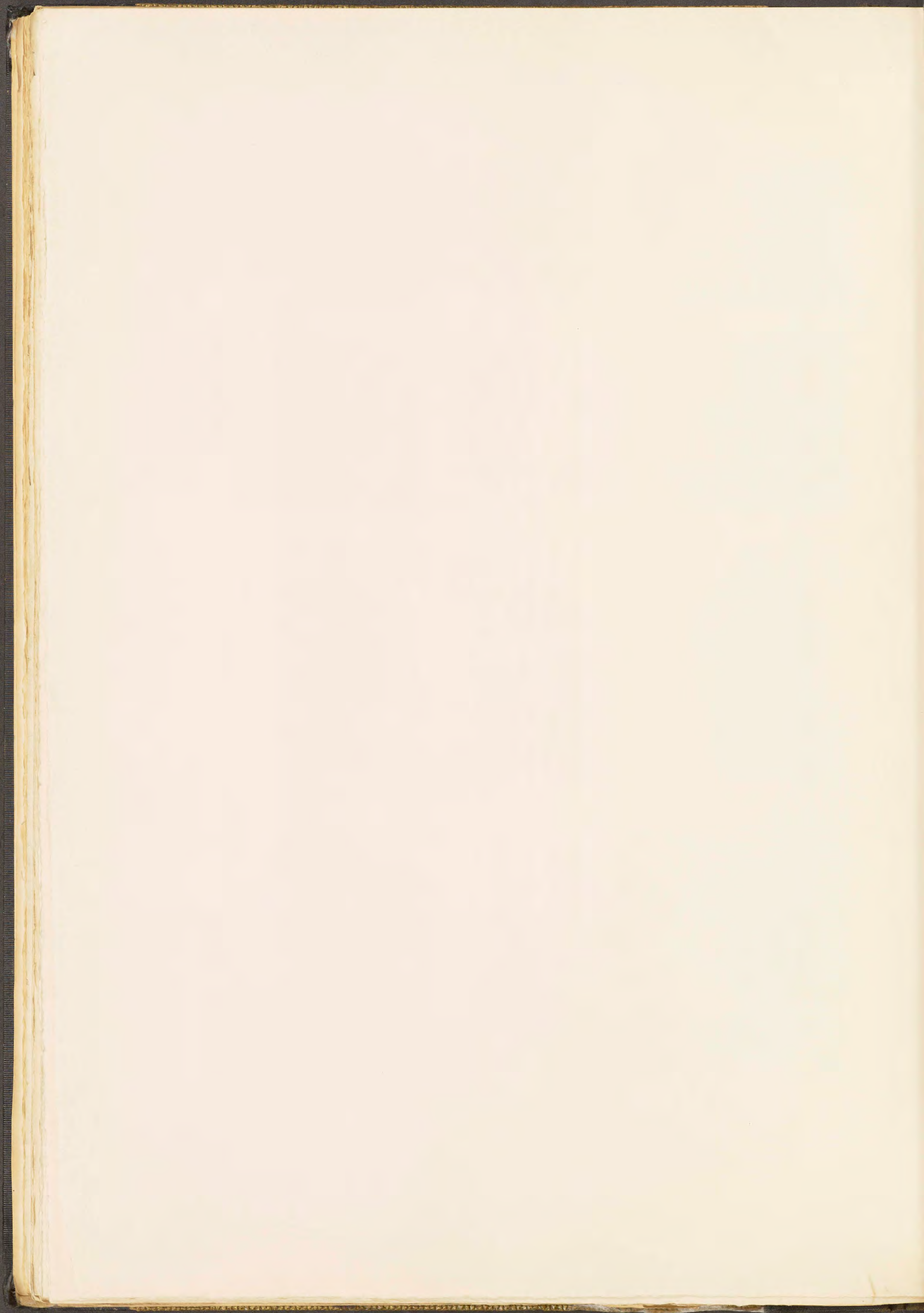
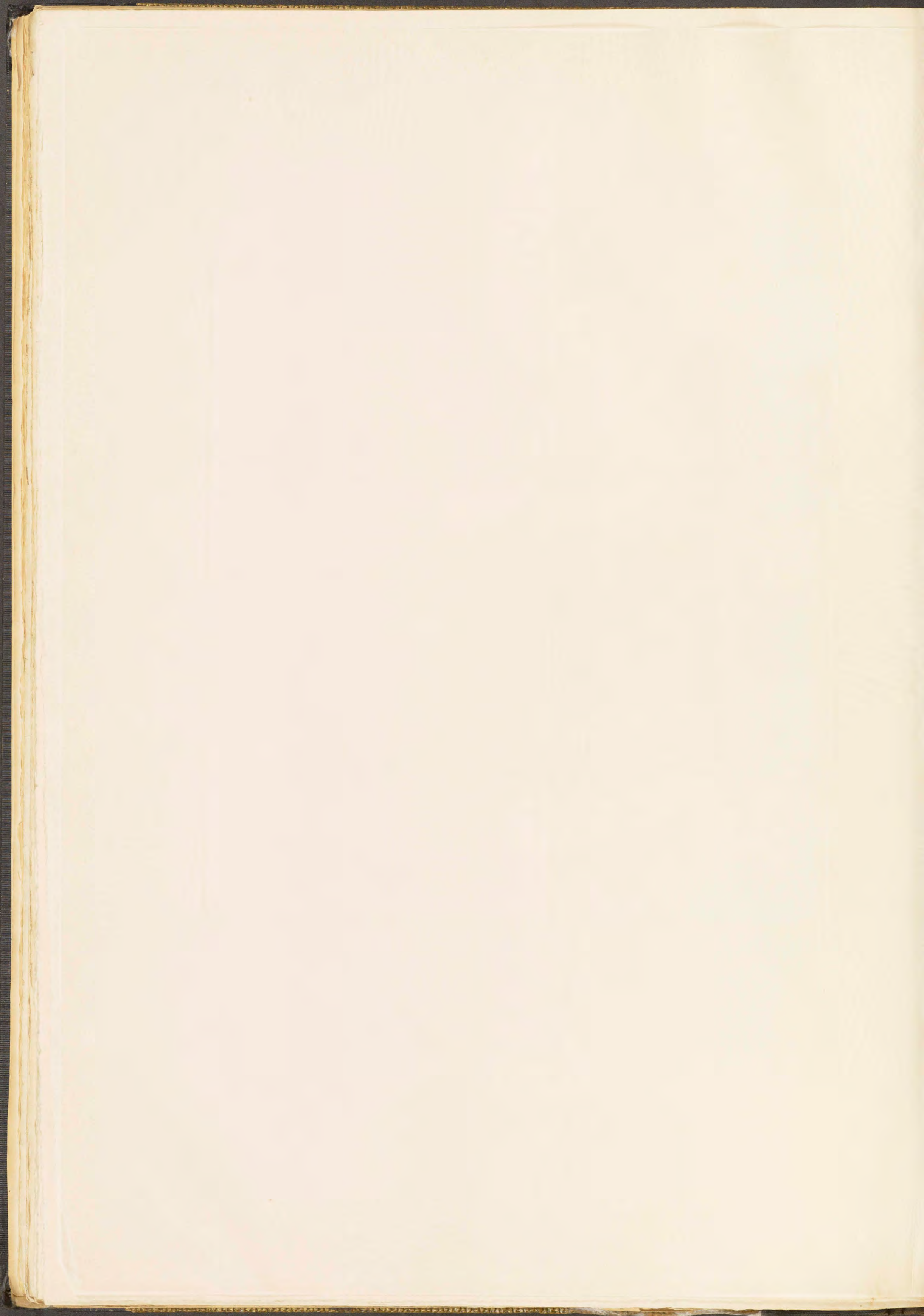




Fig. 1



Fig. 2





C 337



C 338





C 308



C 295



C 352



C 335



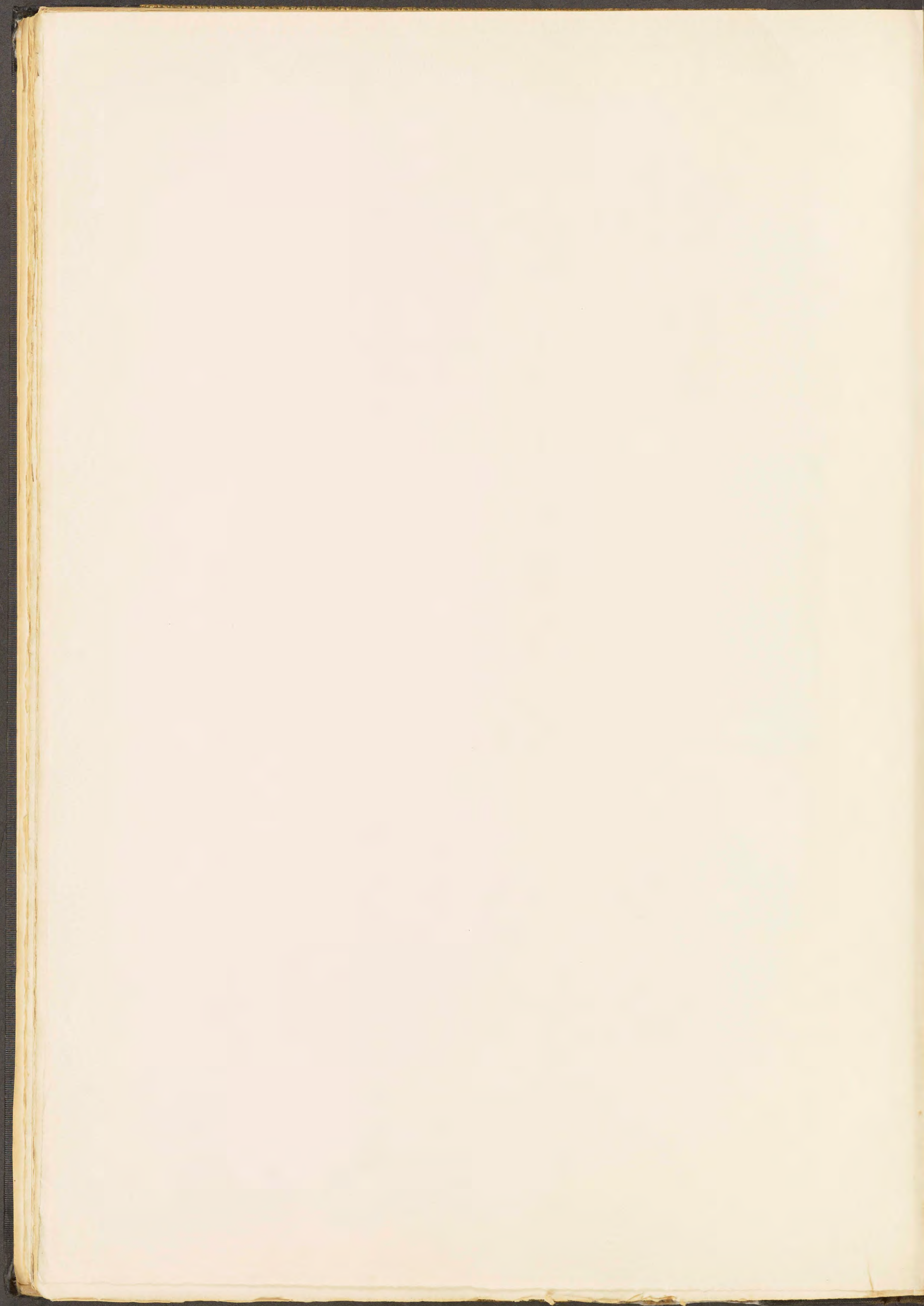
C 353



C 405



C 419





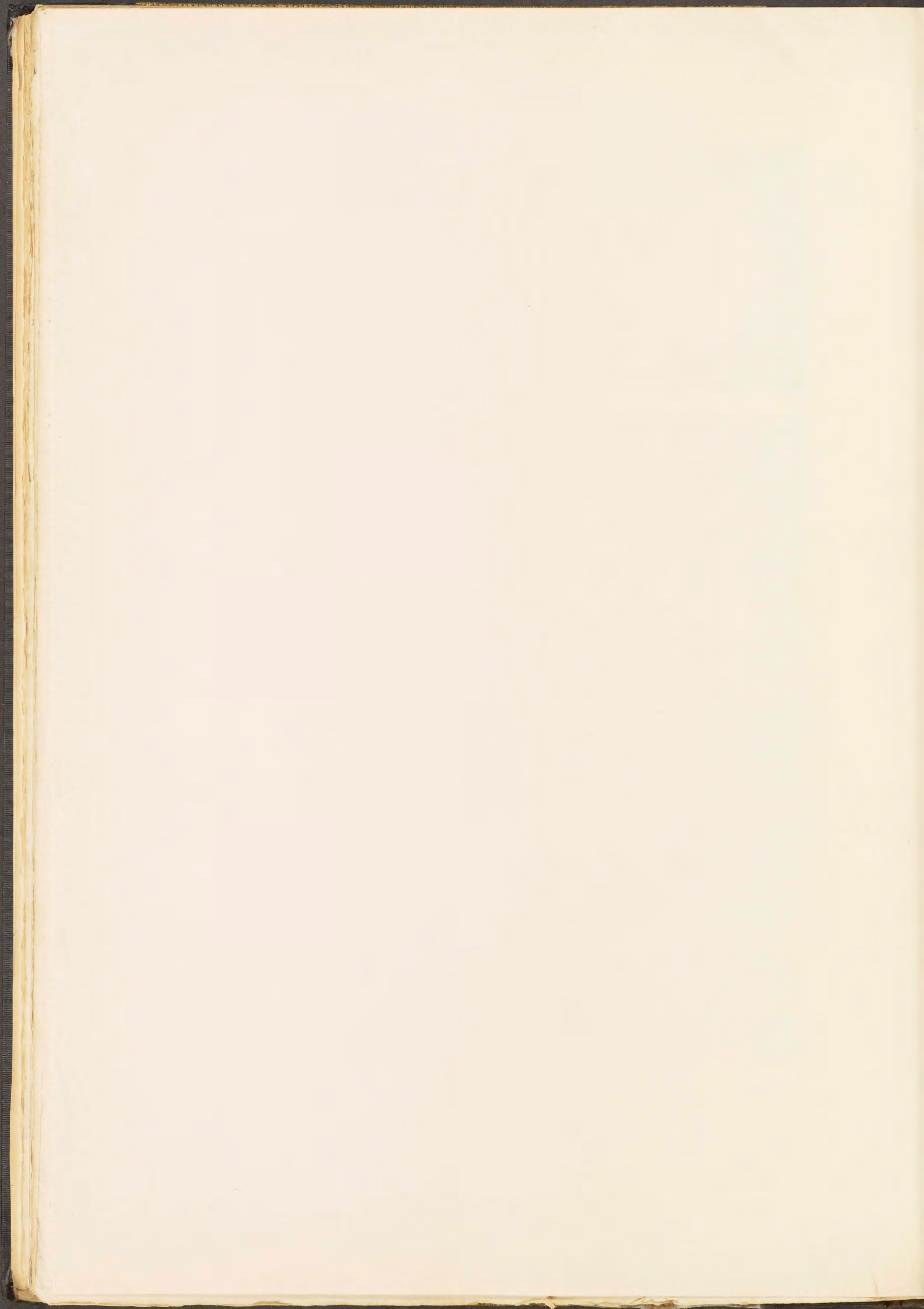
C 398



C 410



C 281



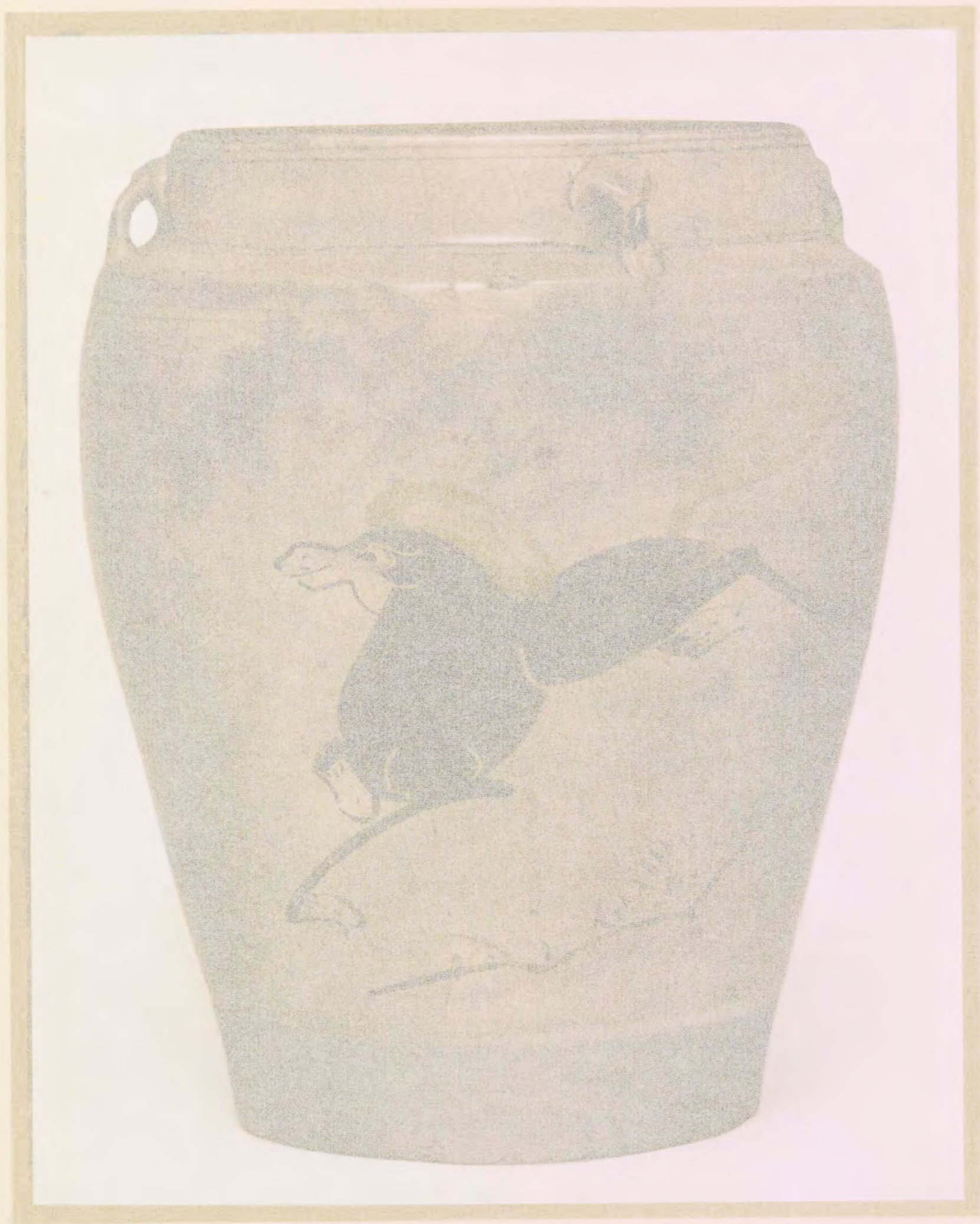


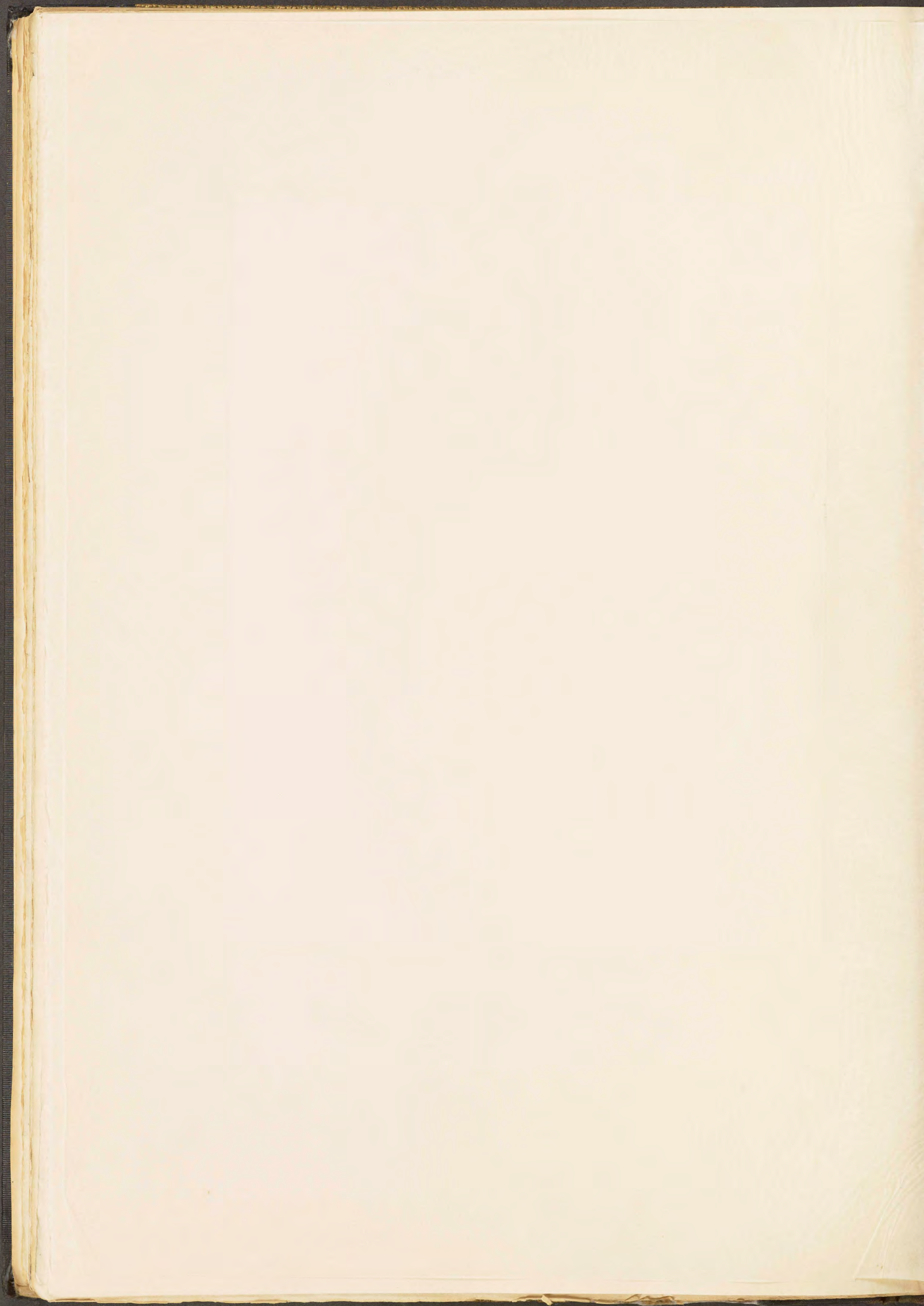
C 282

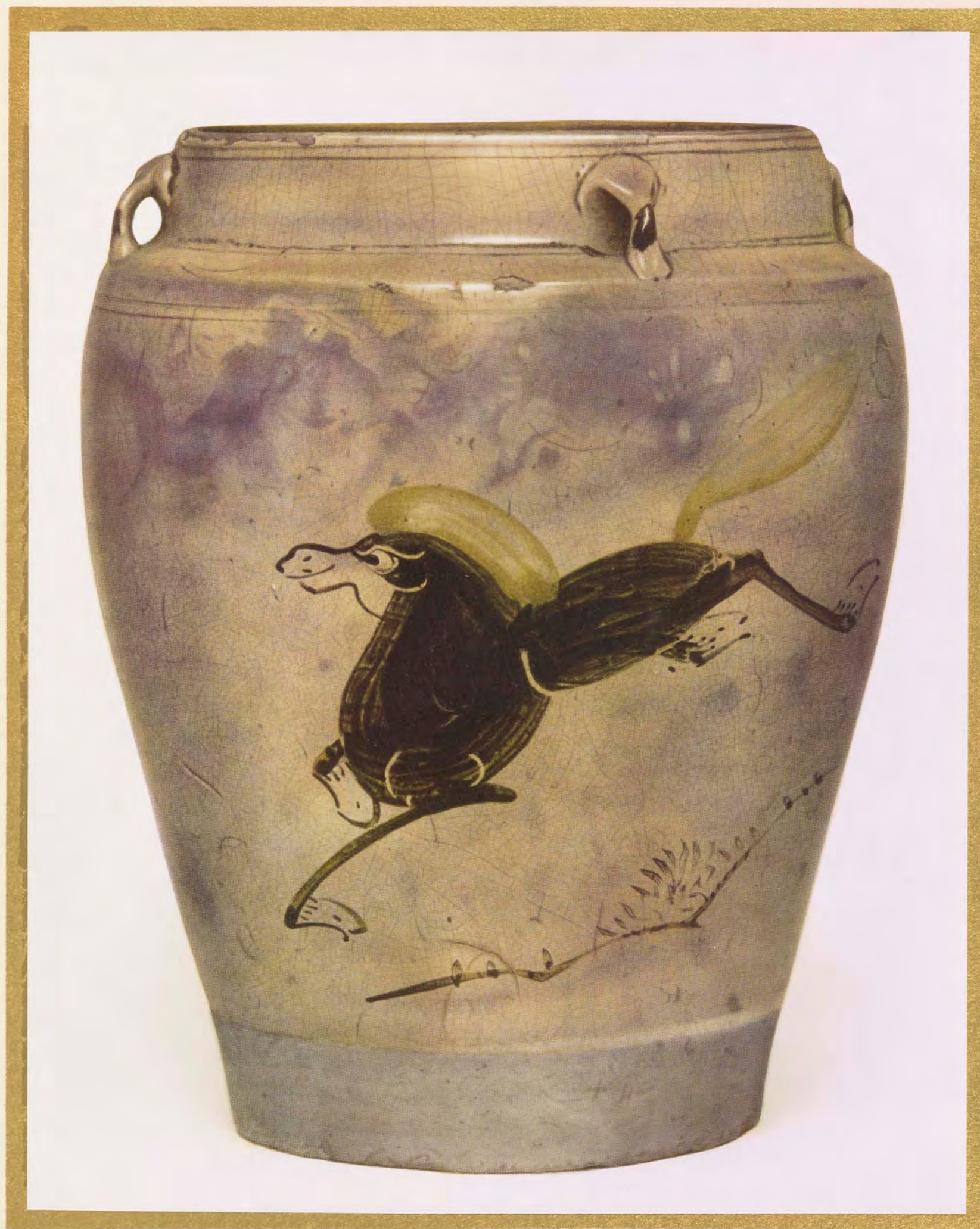


C 411



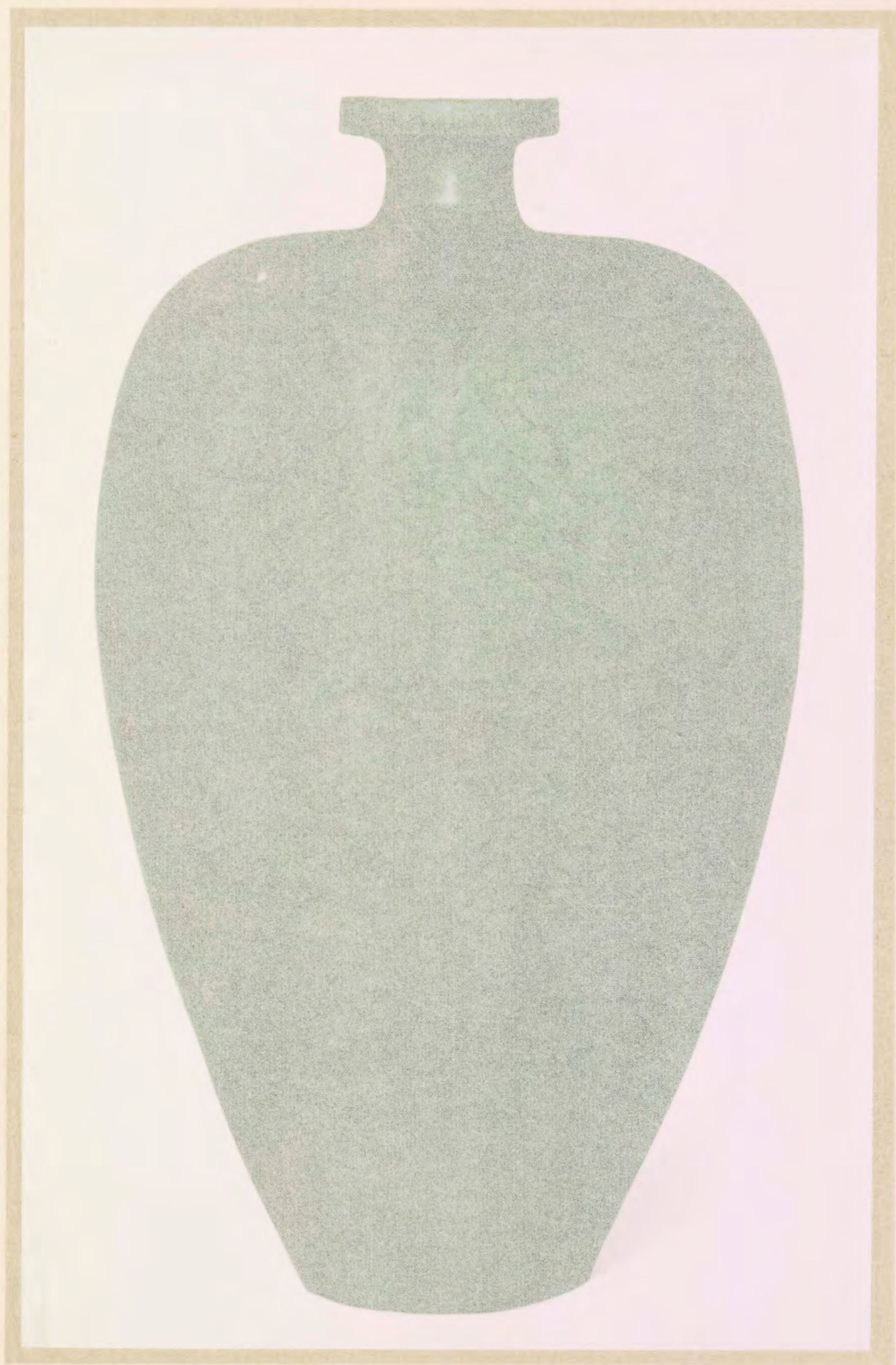


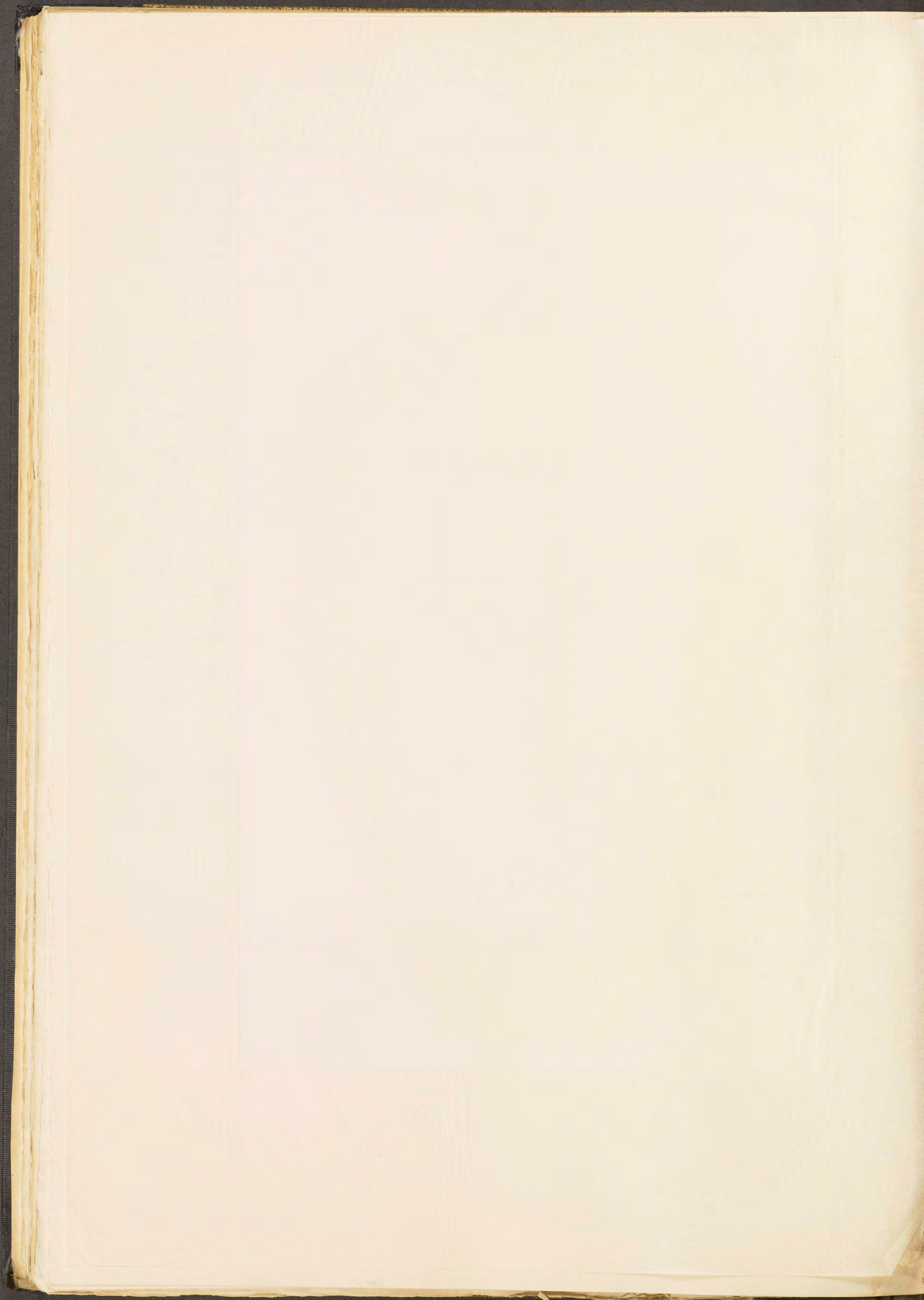




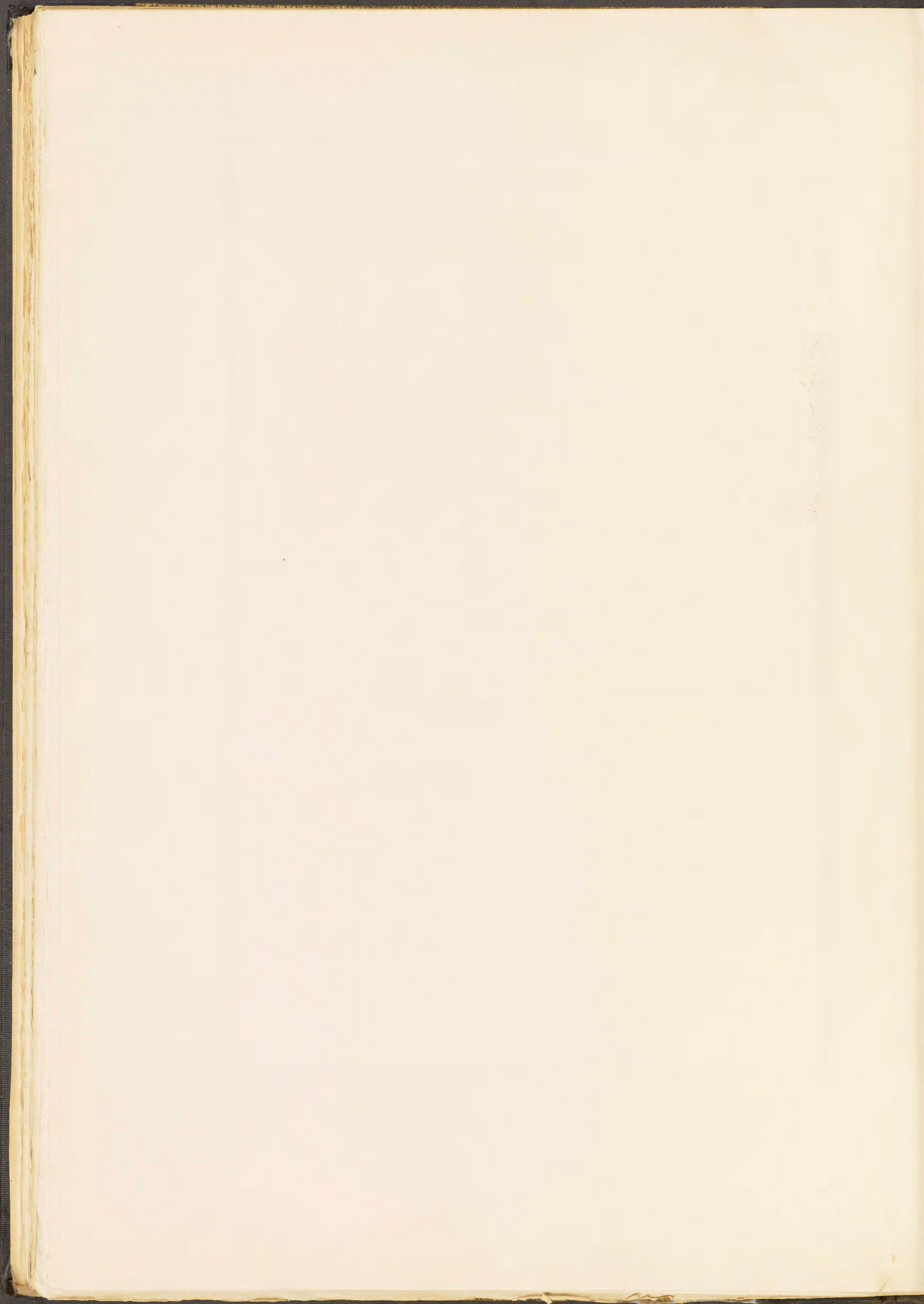
C 359













C 217



C 392



C 394



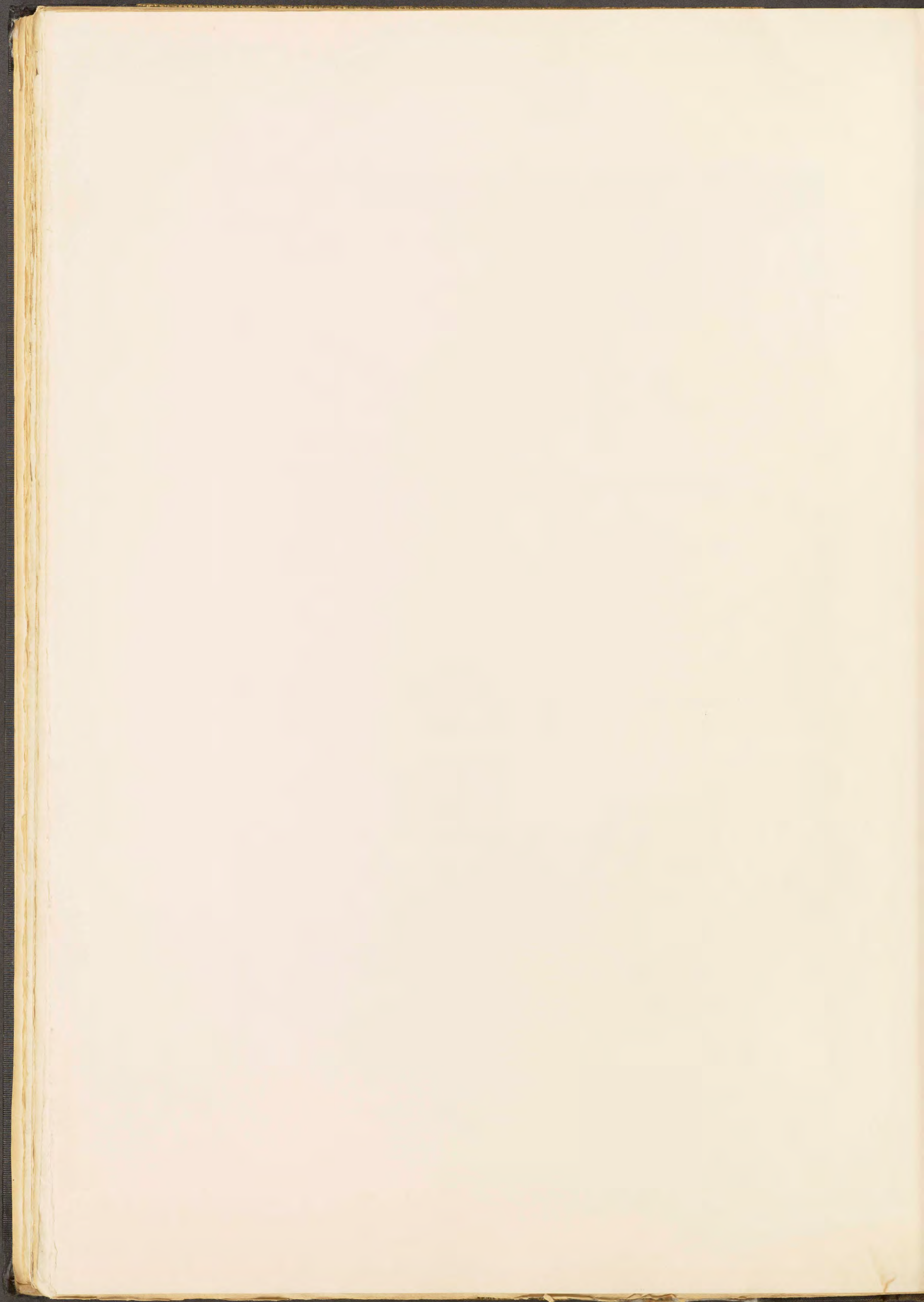
C 393



C 420

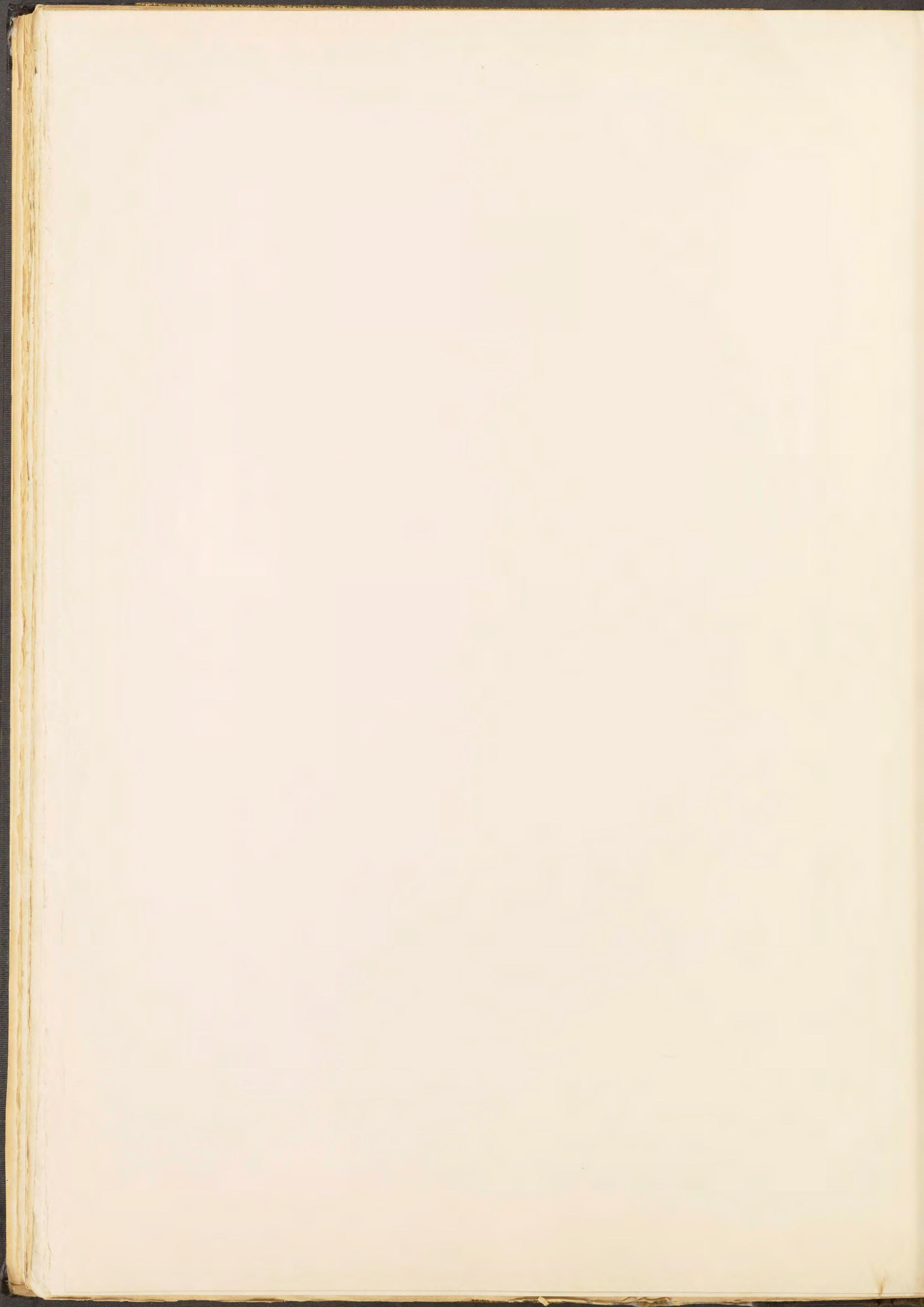


C 283





C 395





C 384



C 424



C 421



C 413



C 423



C 414



C 422



C 418



C 407



C 406



C 396



C 425



C 284



C 397



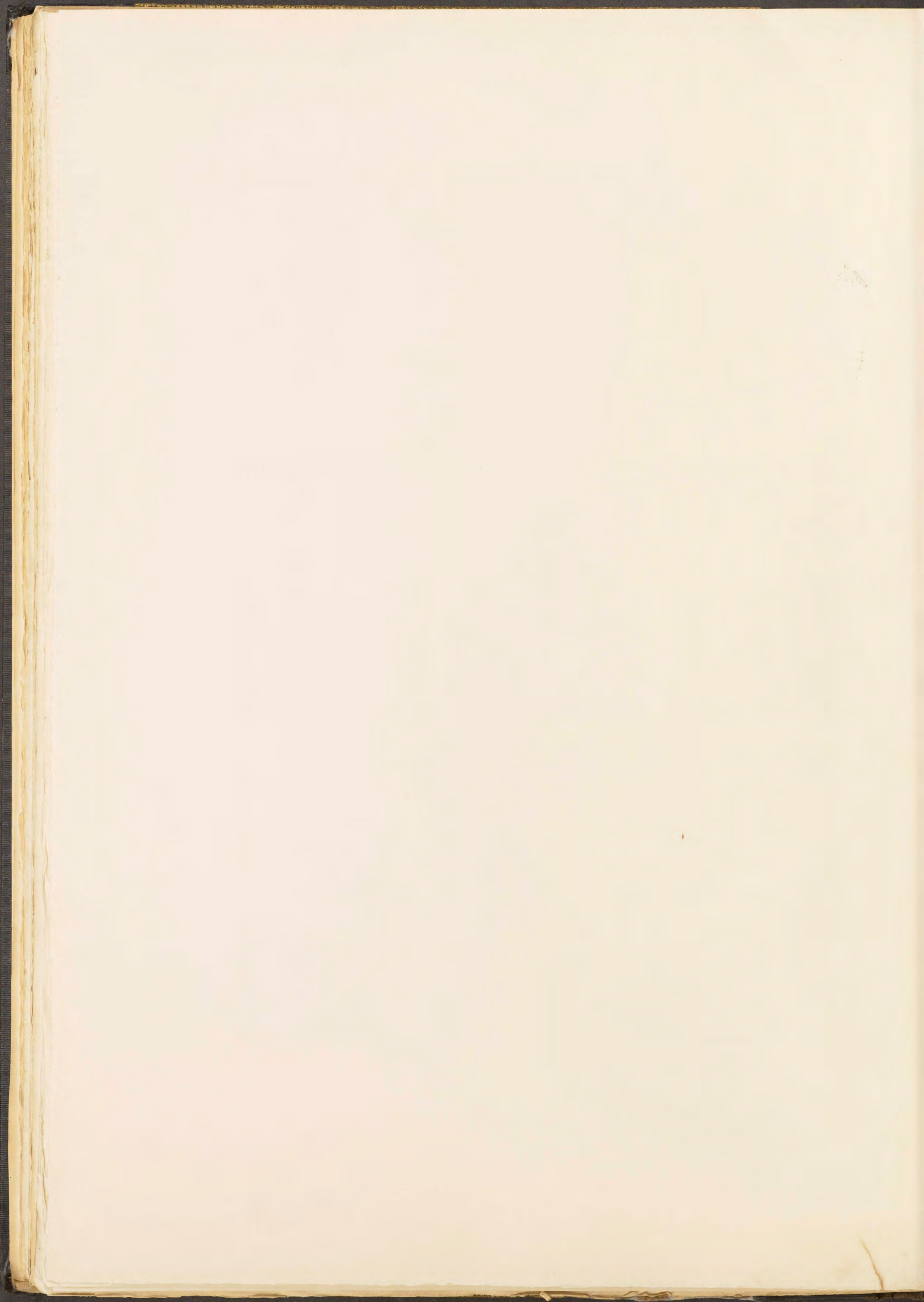
C 291



C 362



C 292





C 389



C 412



C 294



C 415



C 399



C 431



C 442



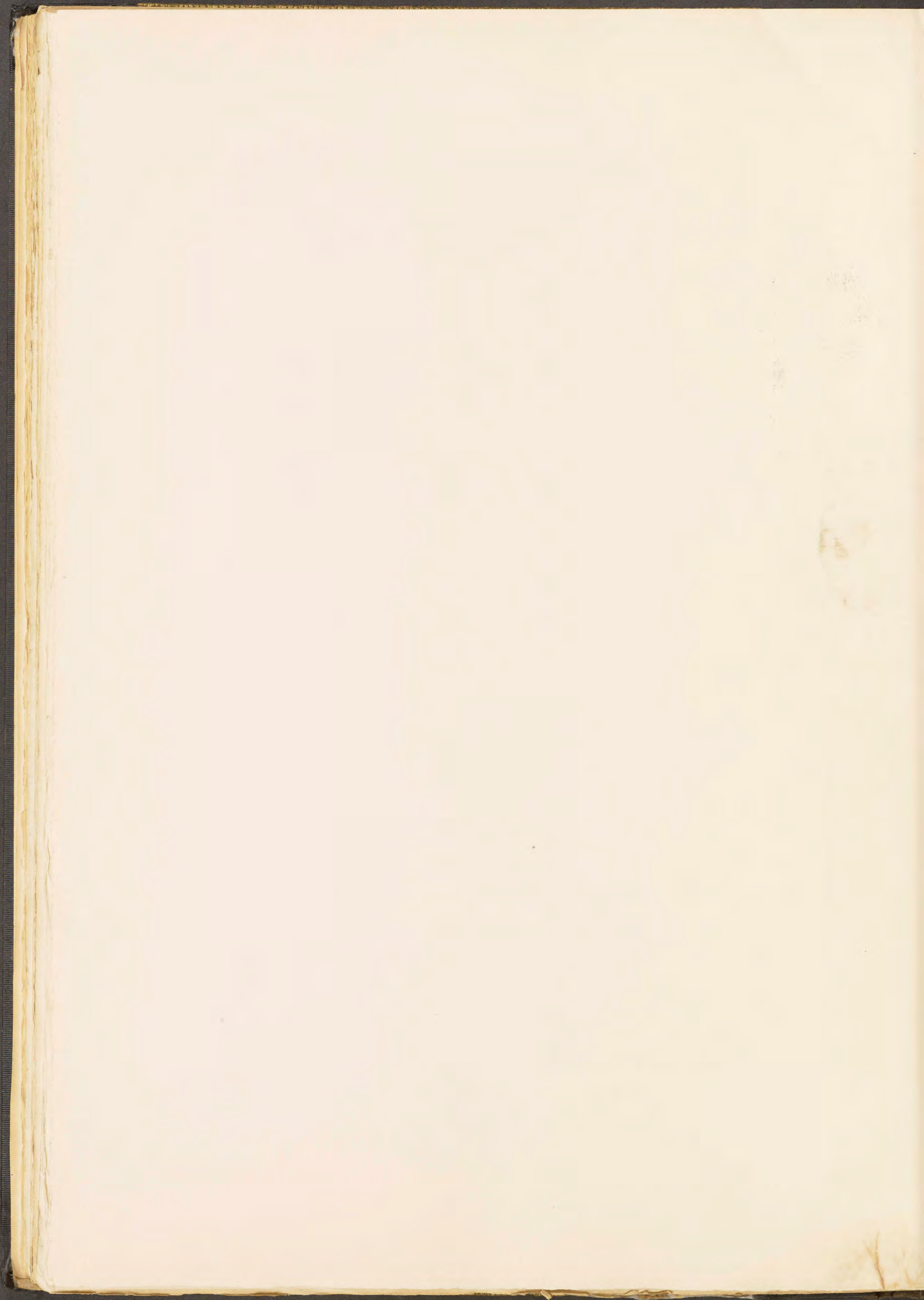
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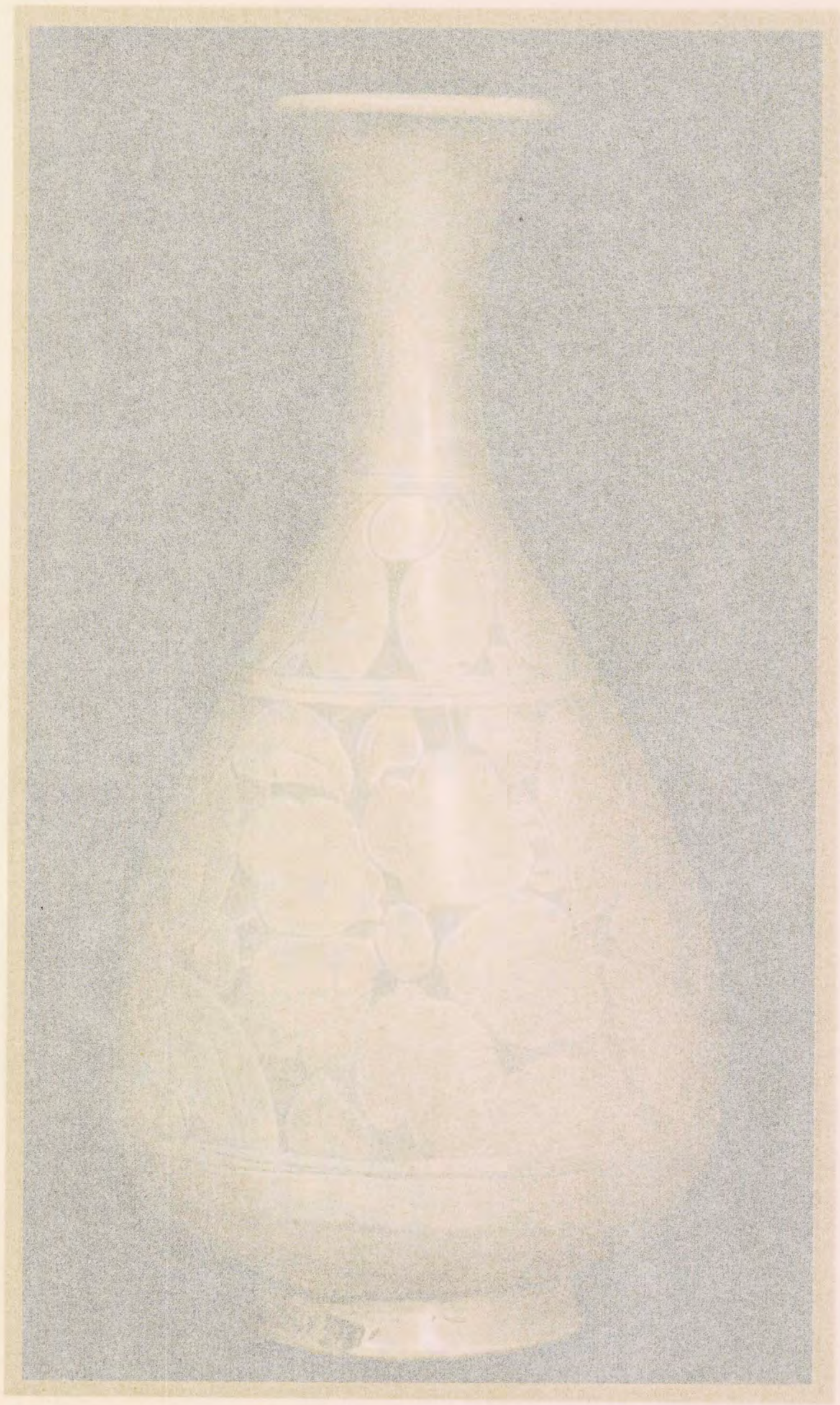


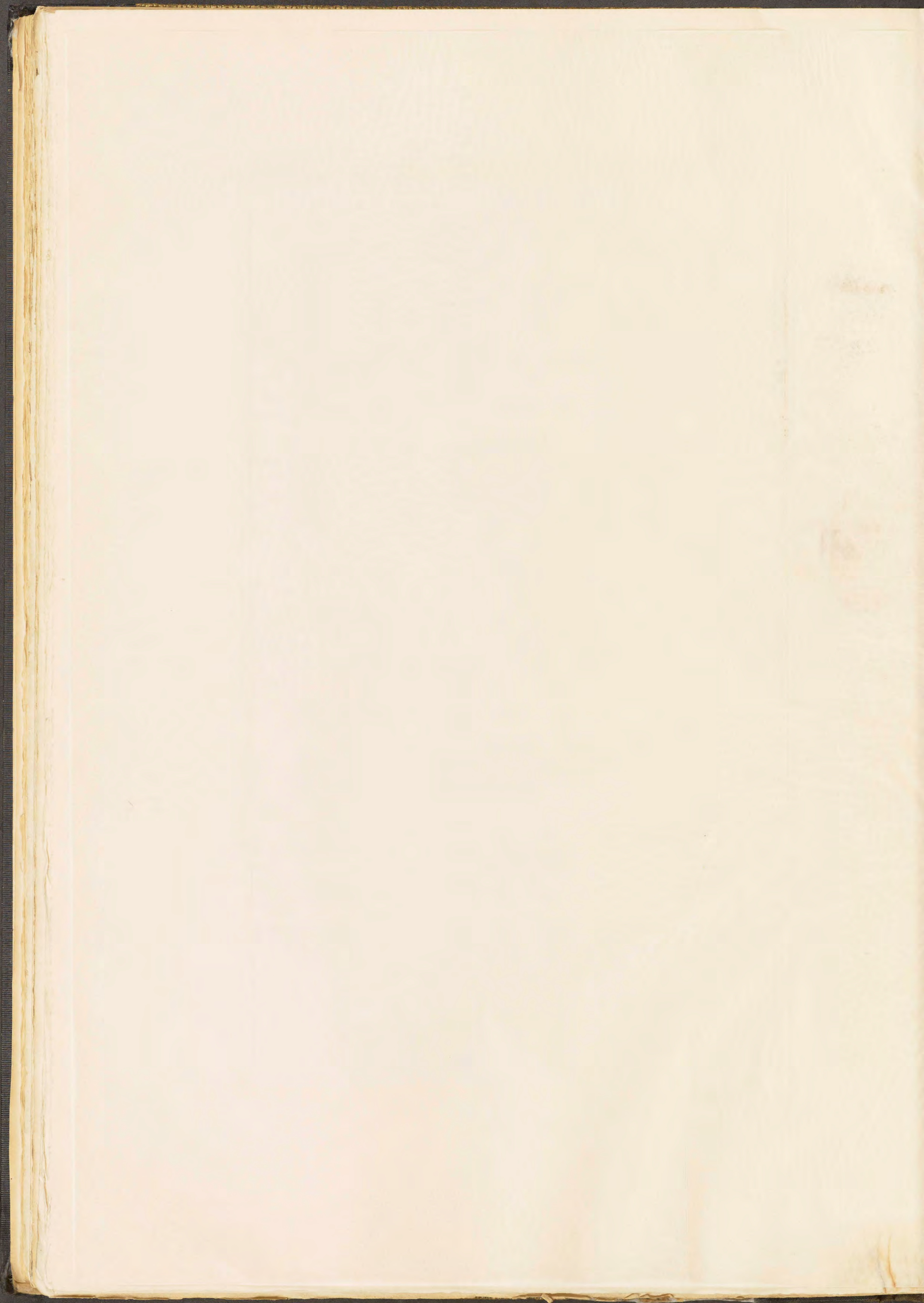
C 293



C 299

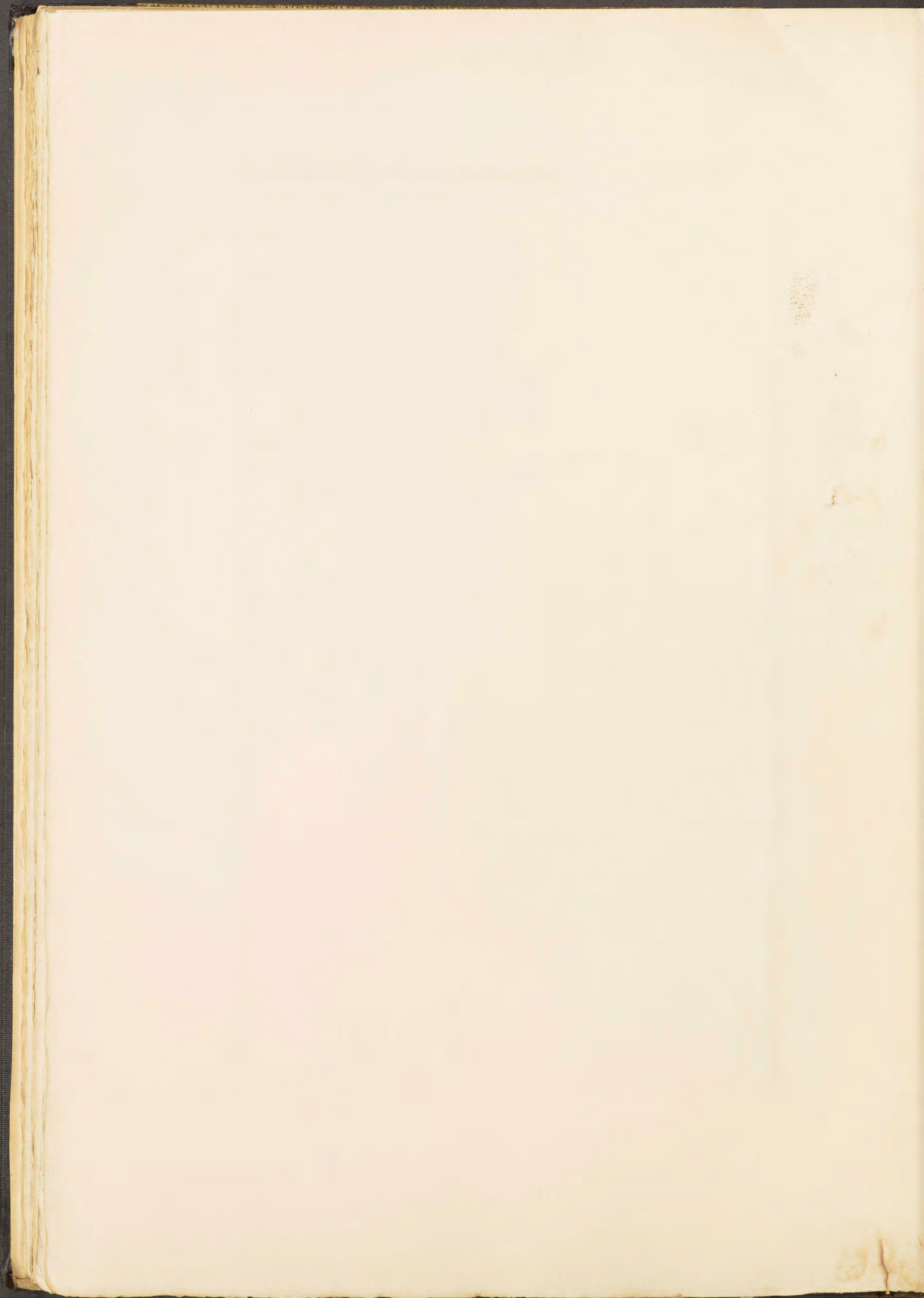








C 390





C 366



C 286



C 365



C 400



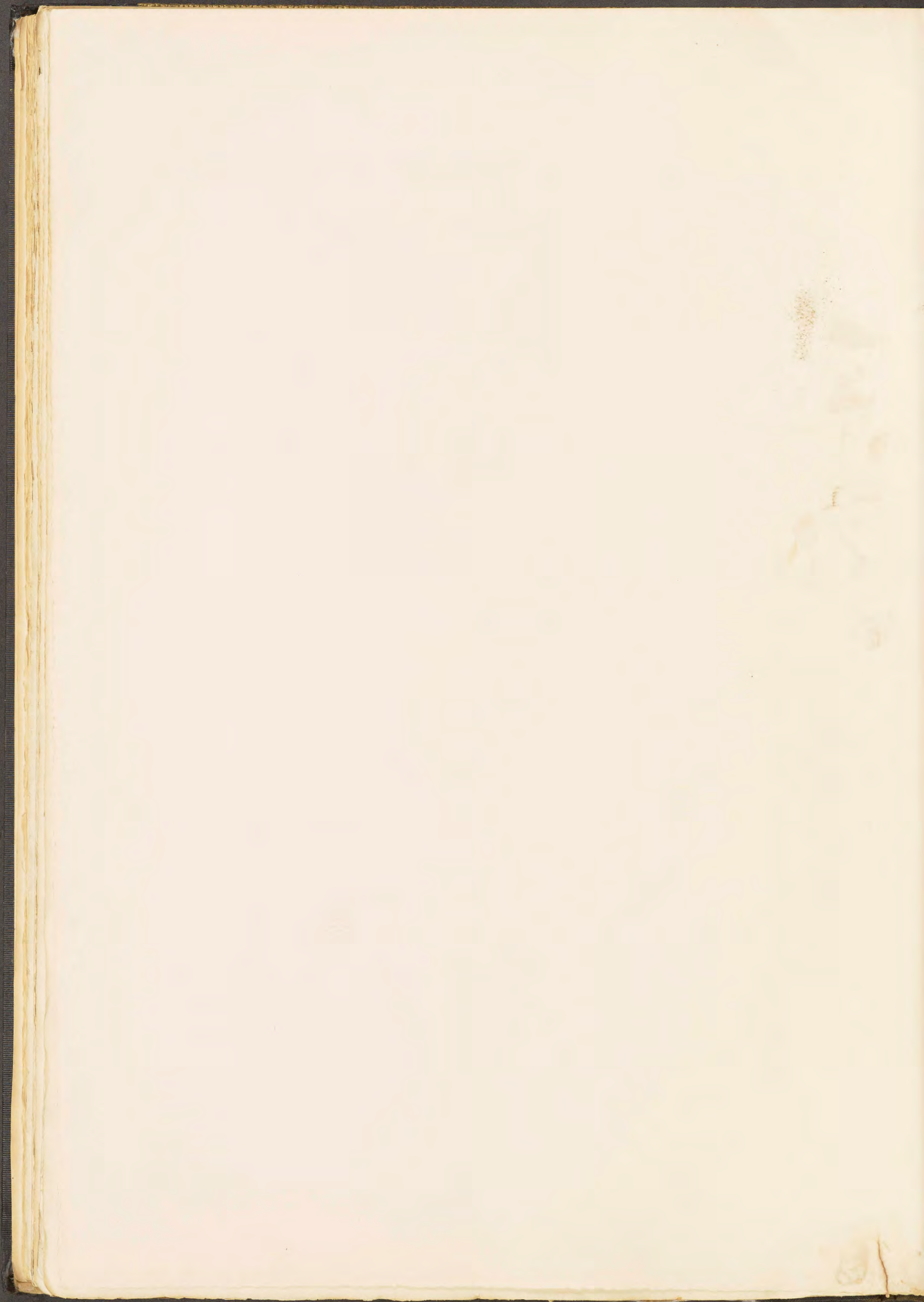
C 364



C 416



C 401





C 429



C 427



C 428



C 312



C 403



C 402



C 290



C 287



C 426



C 308



C 367



C 314



C 371



C 313



C 288



C 370



C 417



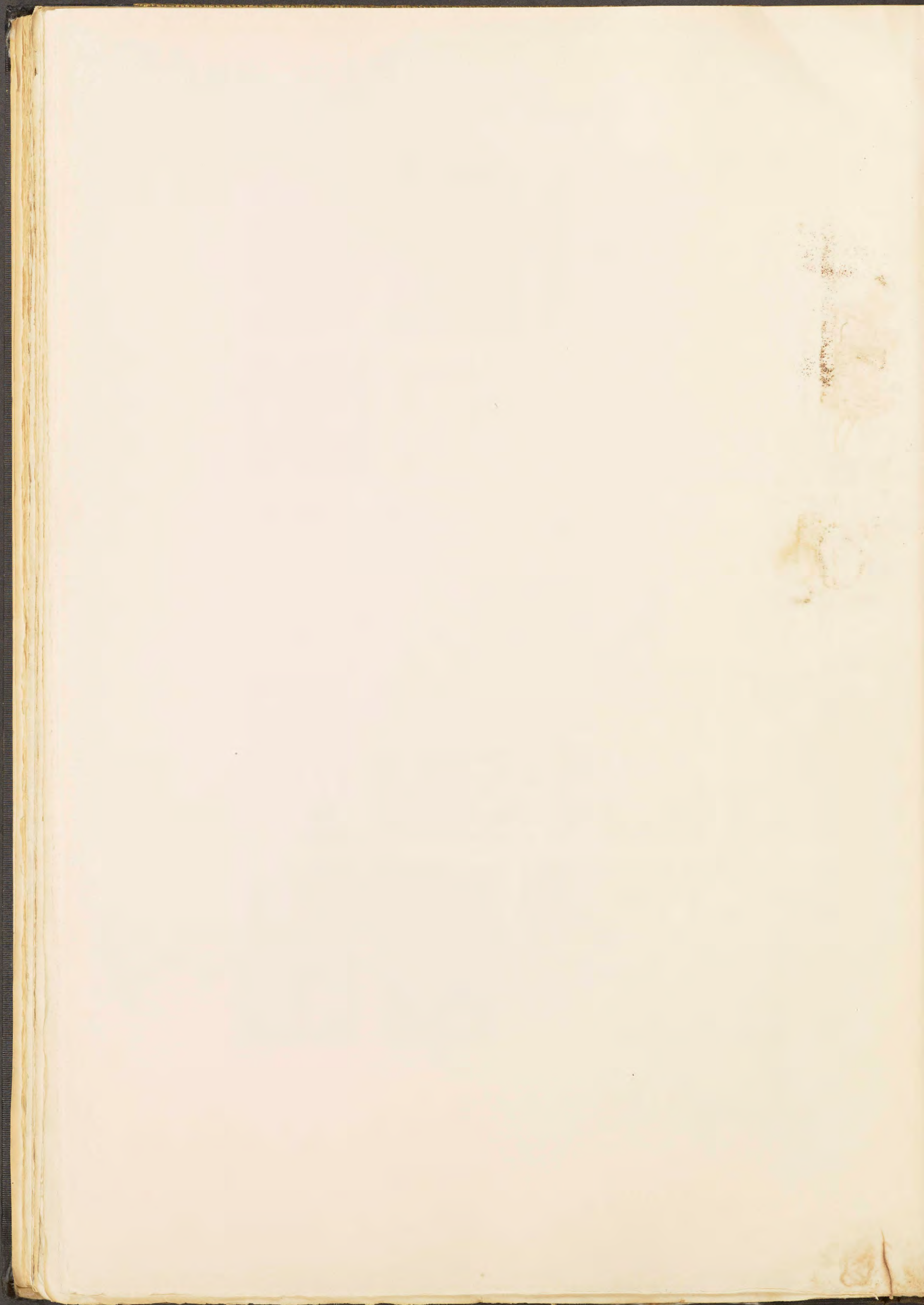
C 404

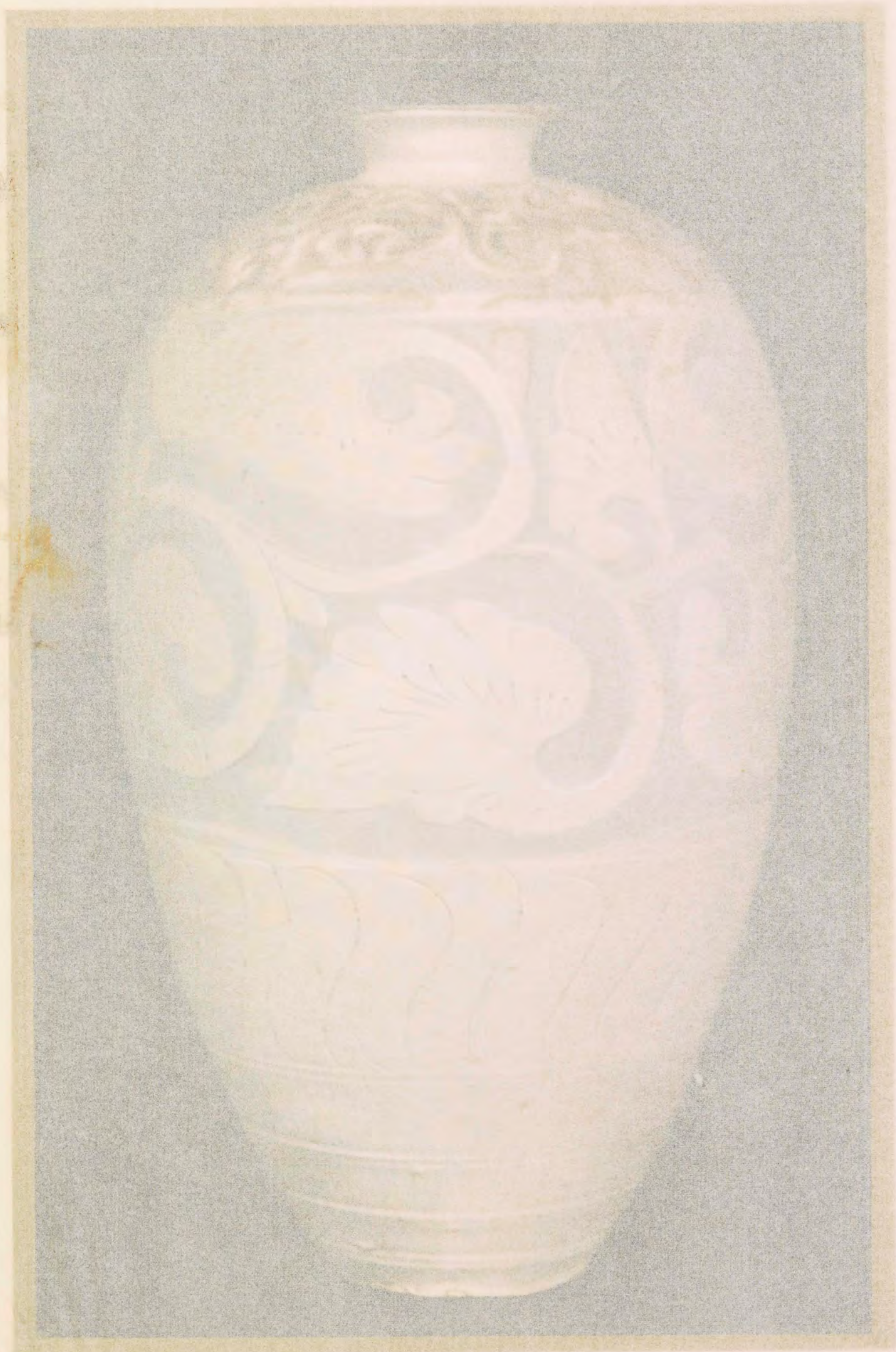


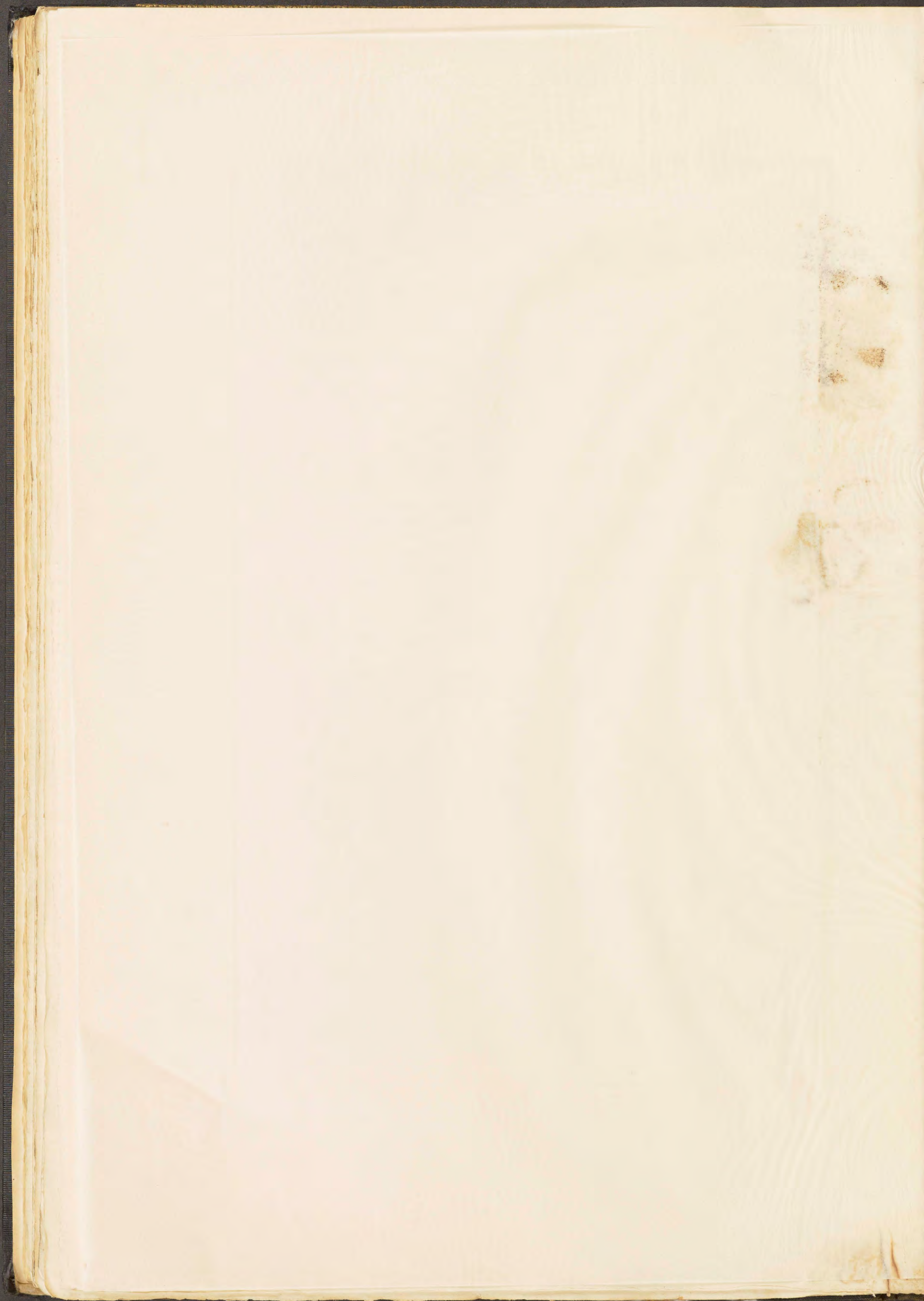
C 372

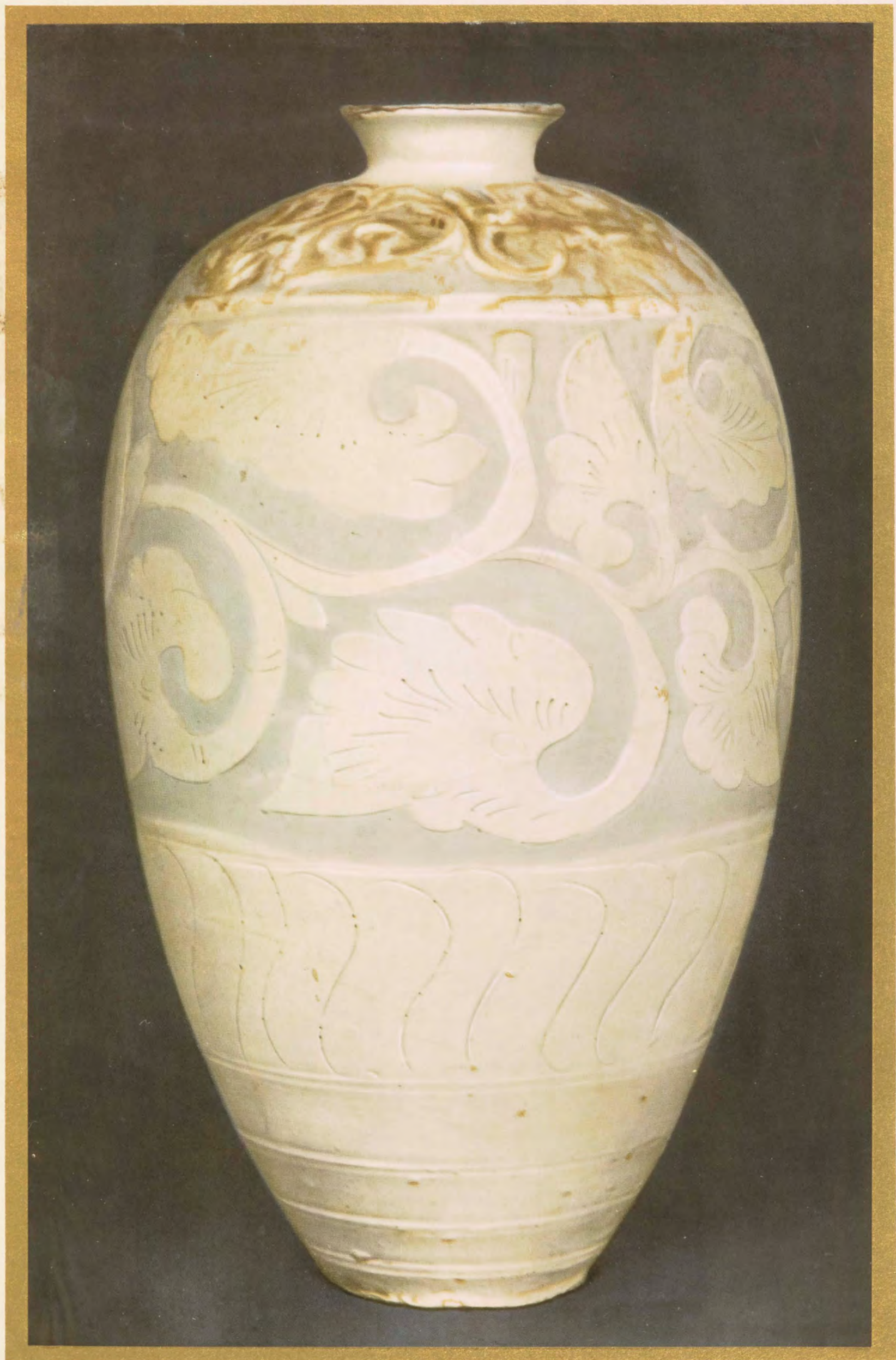


C 369

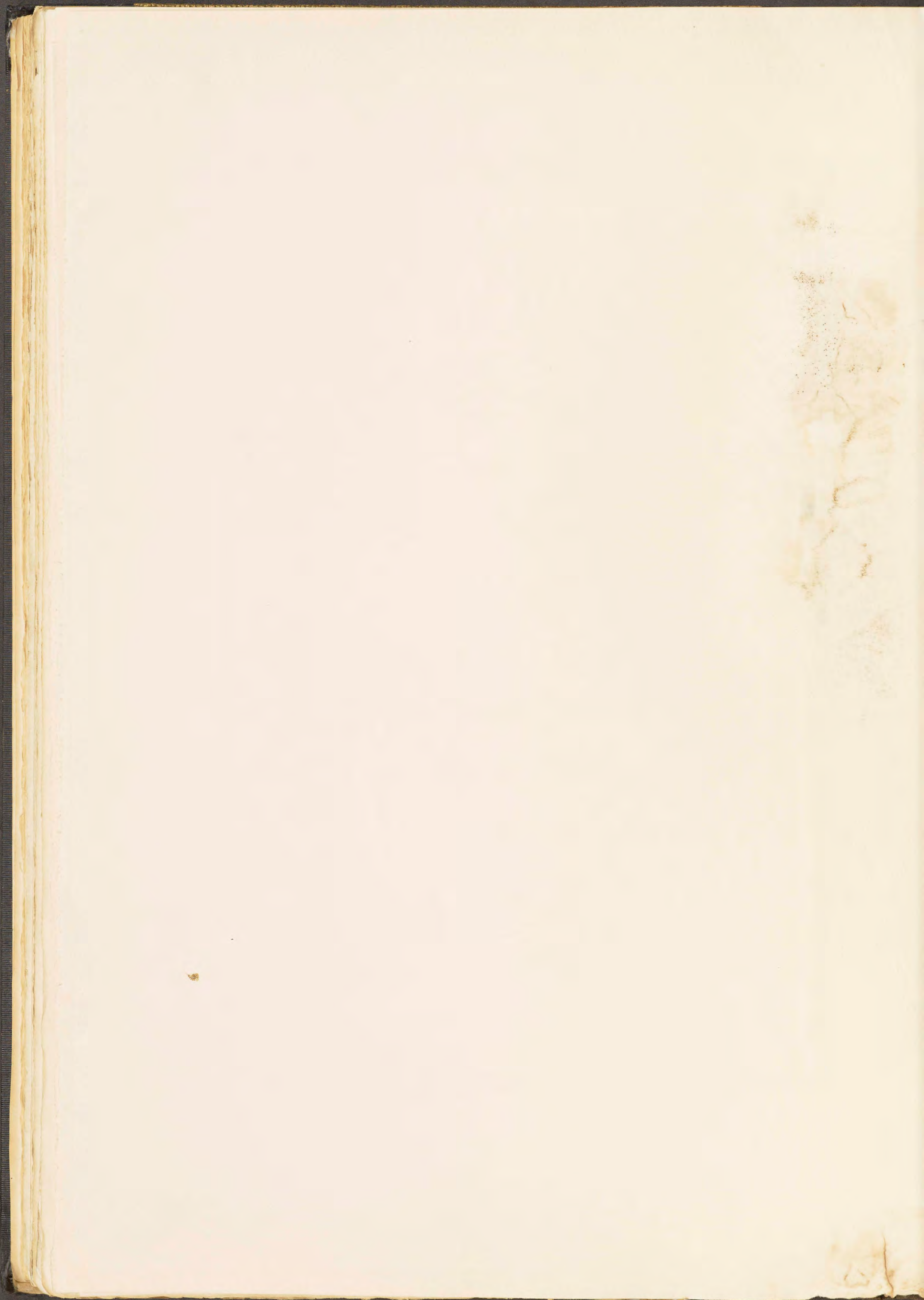








C 391





C 374



C 296



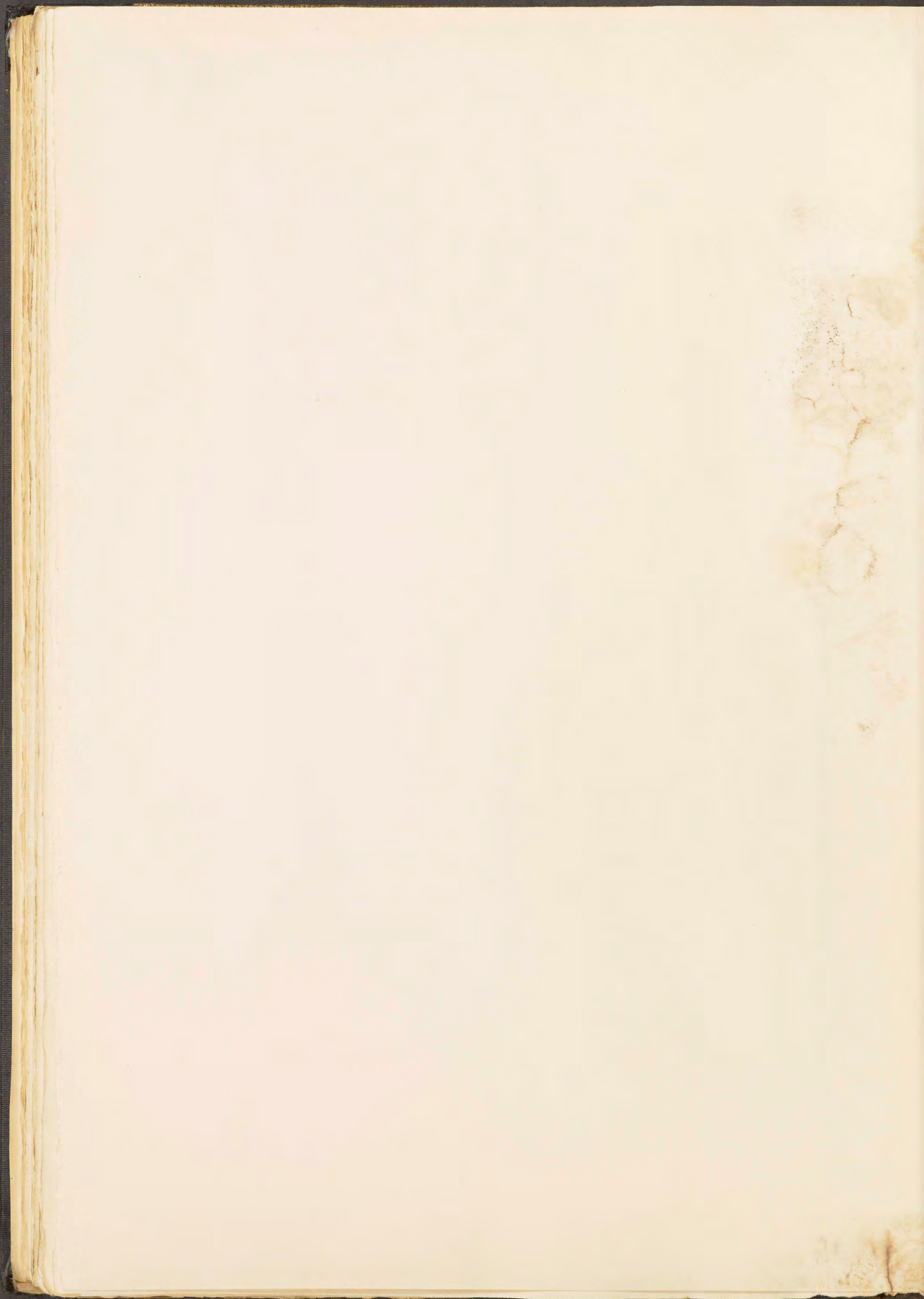
C 373



C 377



C 376





C 441



C 435



C 440



C 378



C 437



C 436



C 439



C 438

